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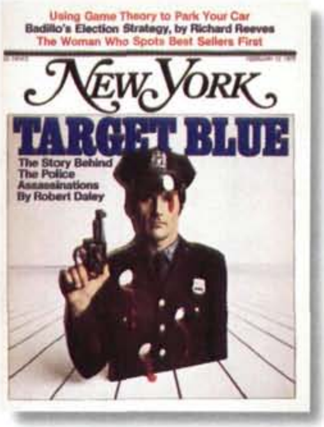
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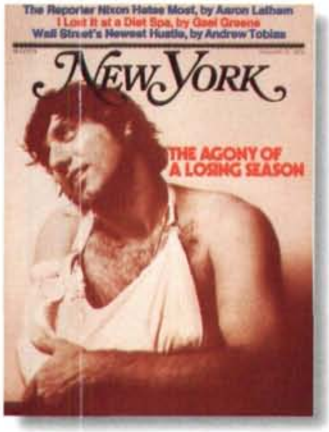
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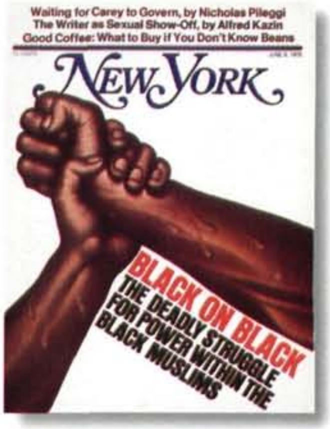
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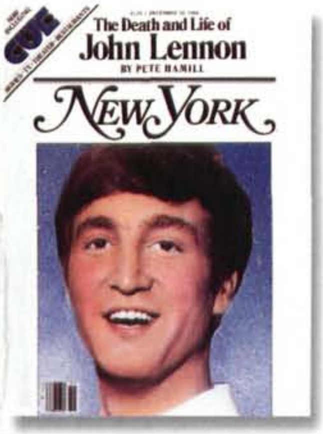
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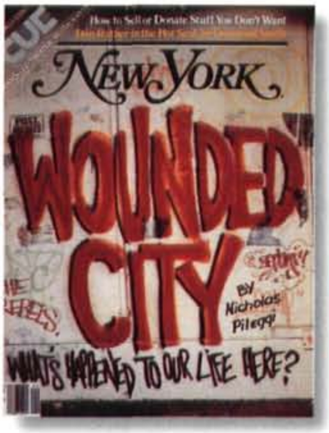
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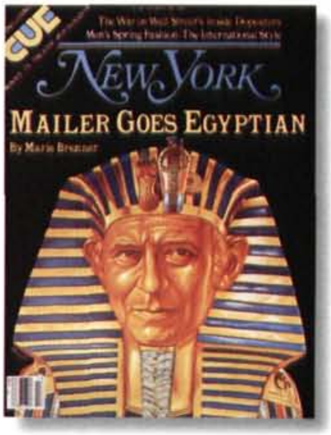
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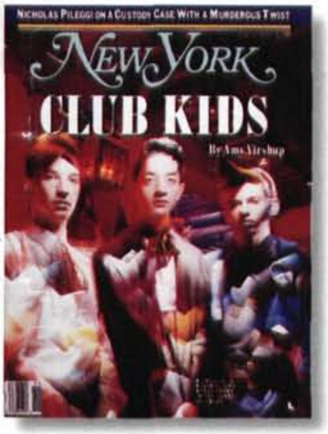
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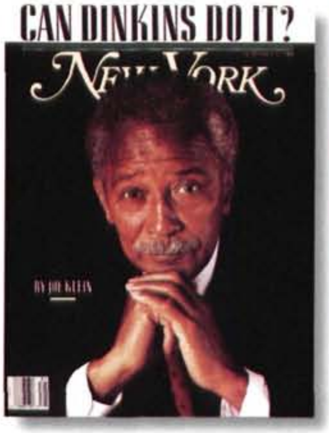
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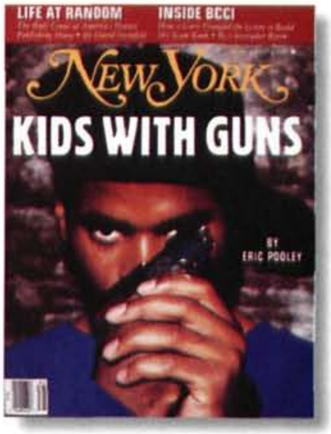
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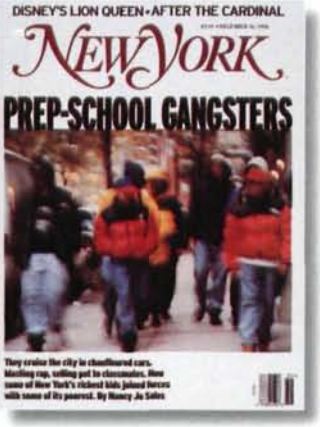
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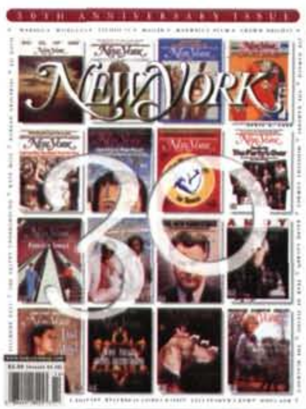
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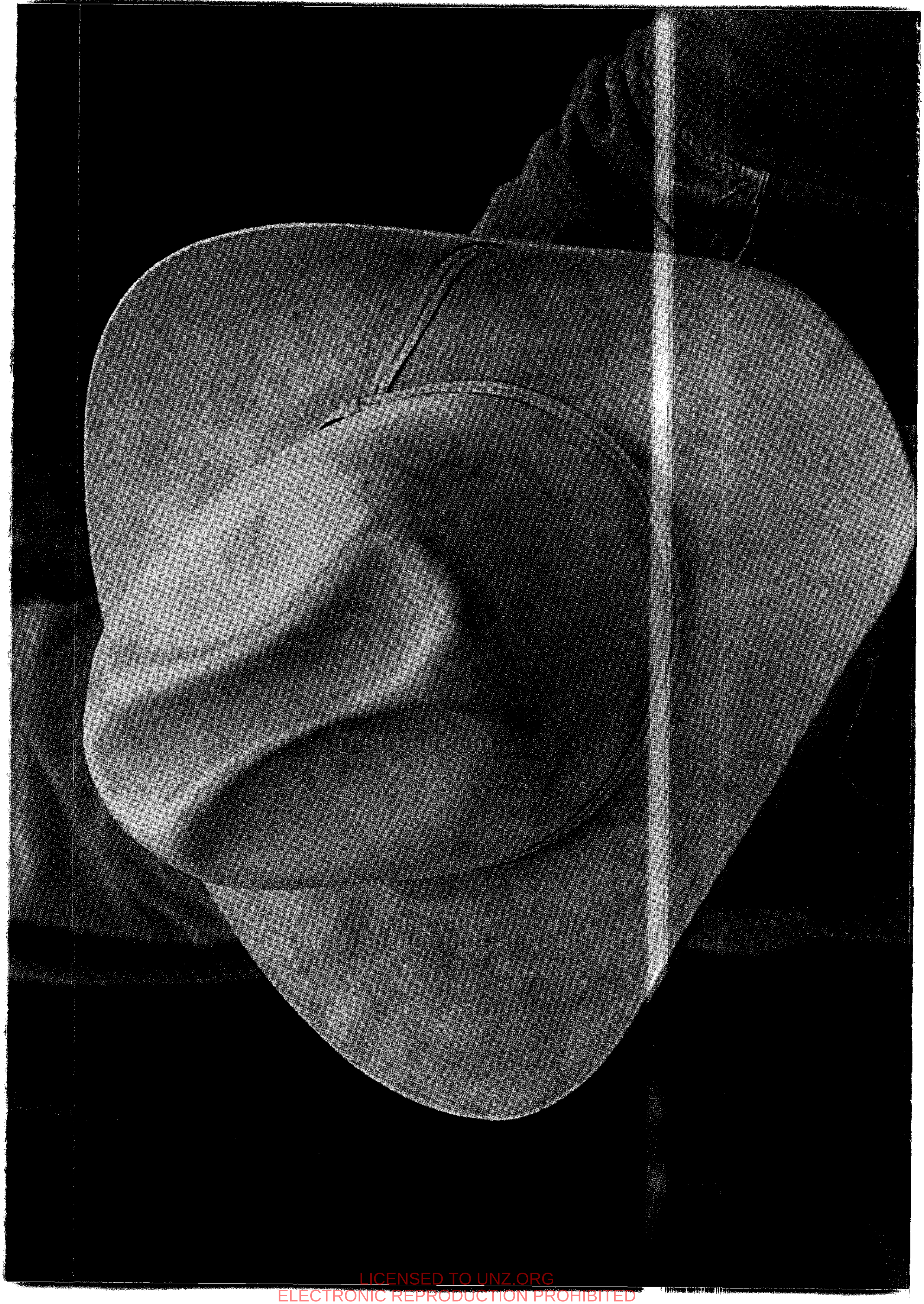

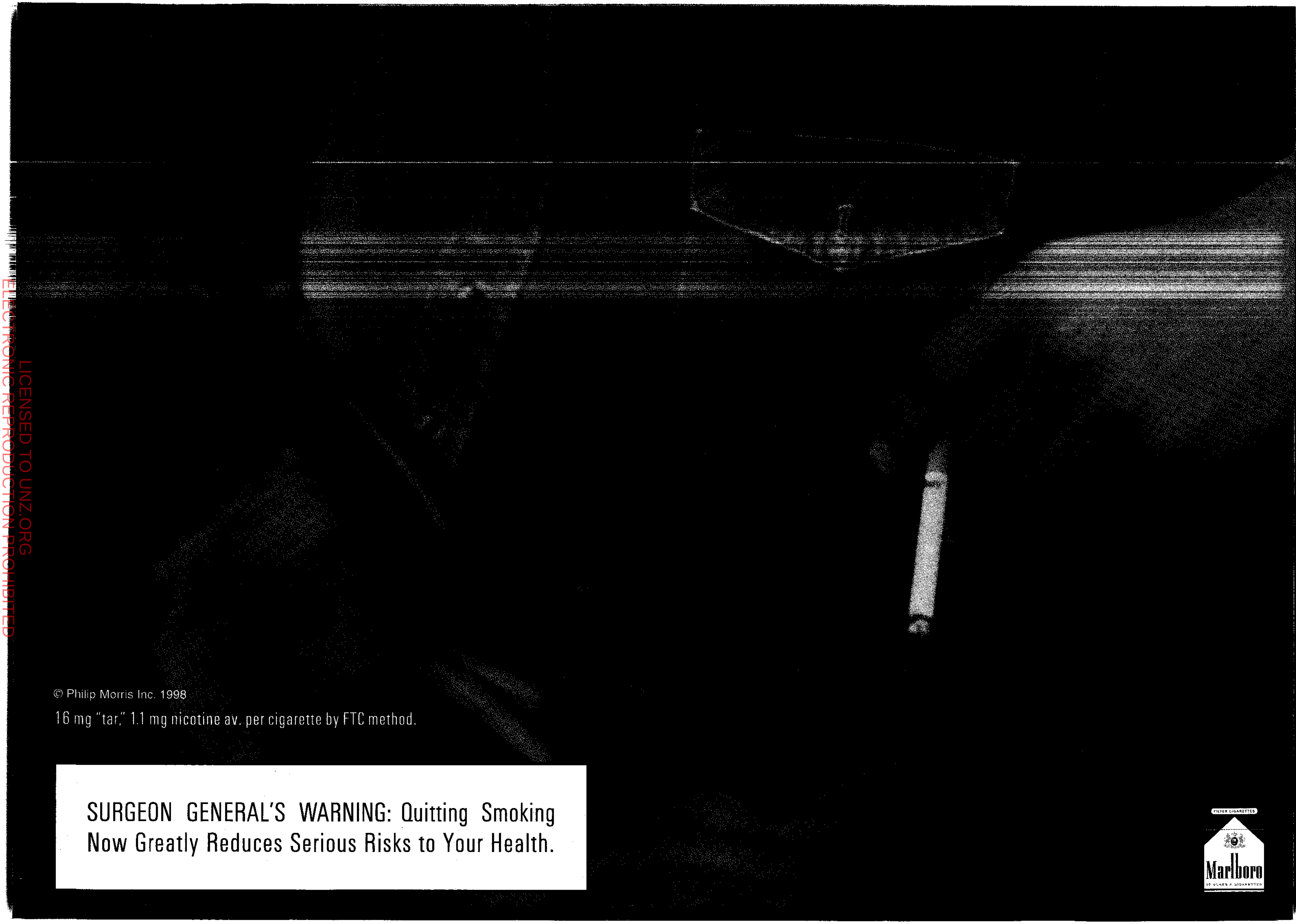
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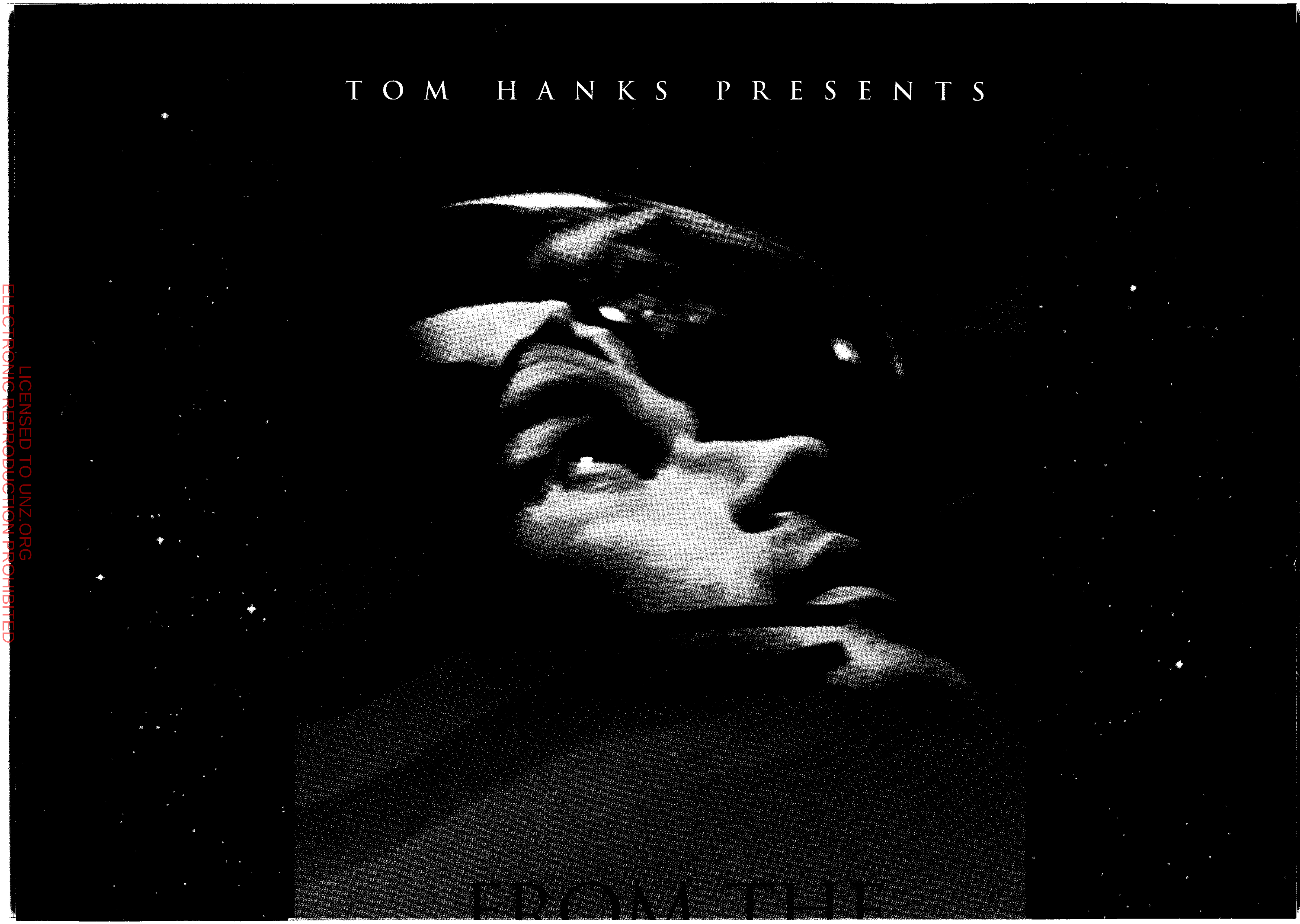
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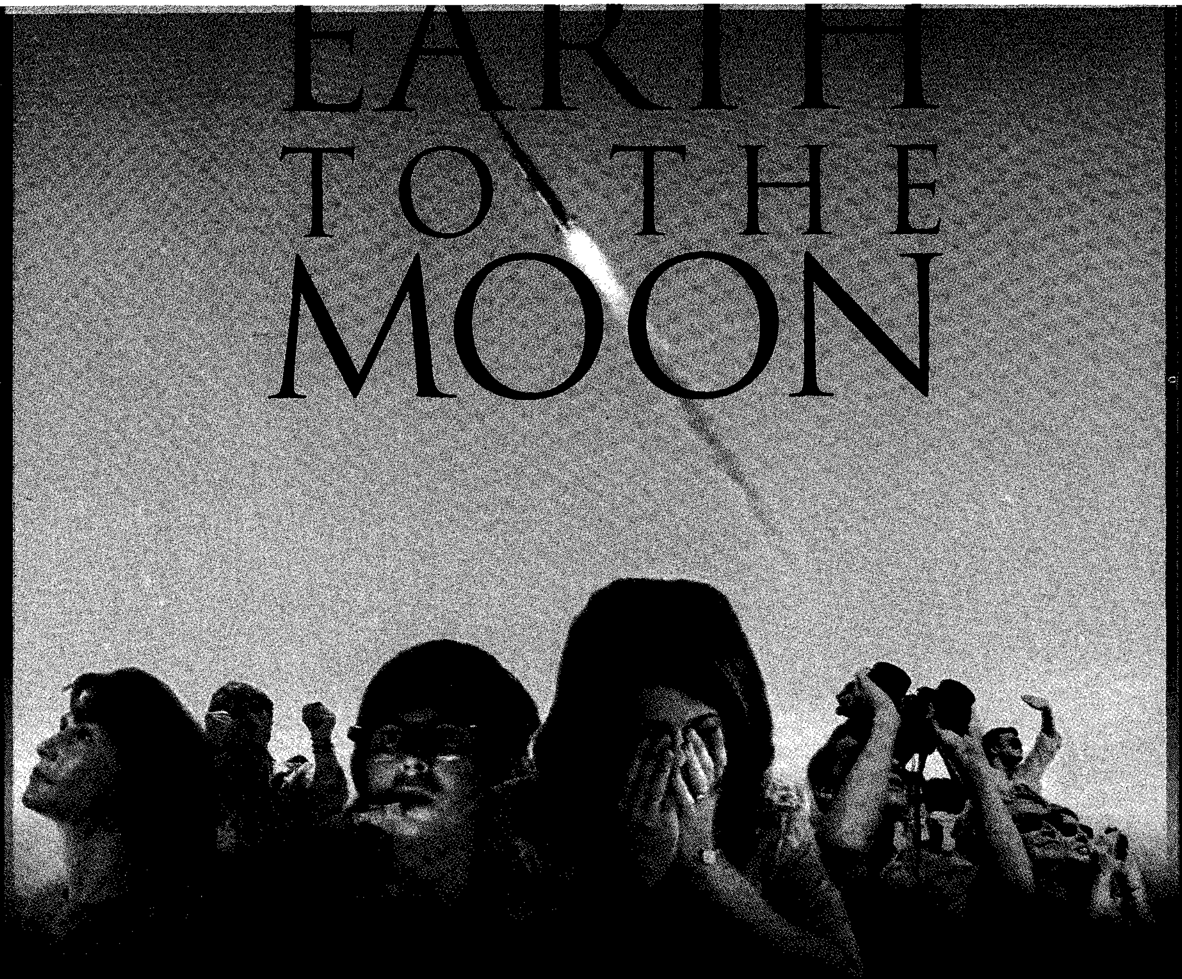

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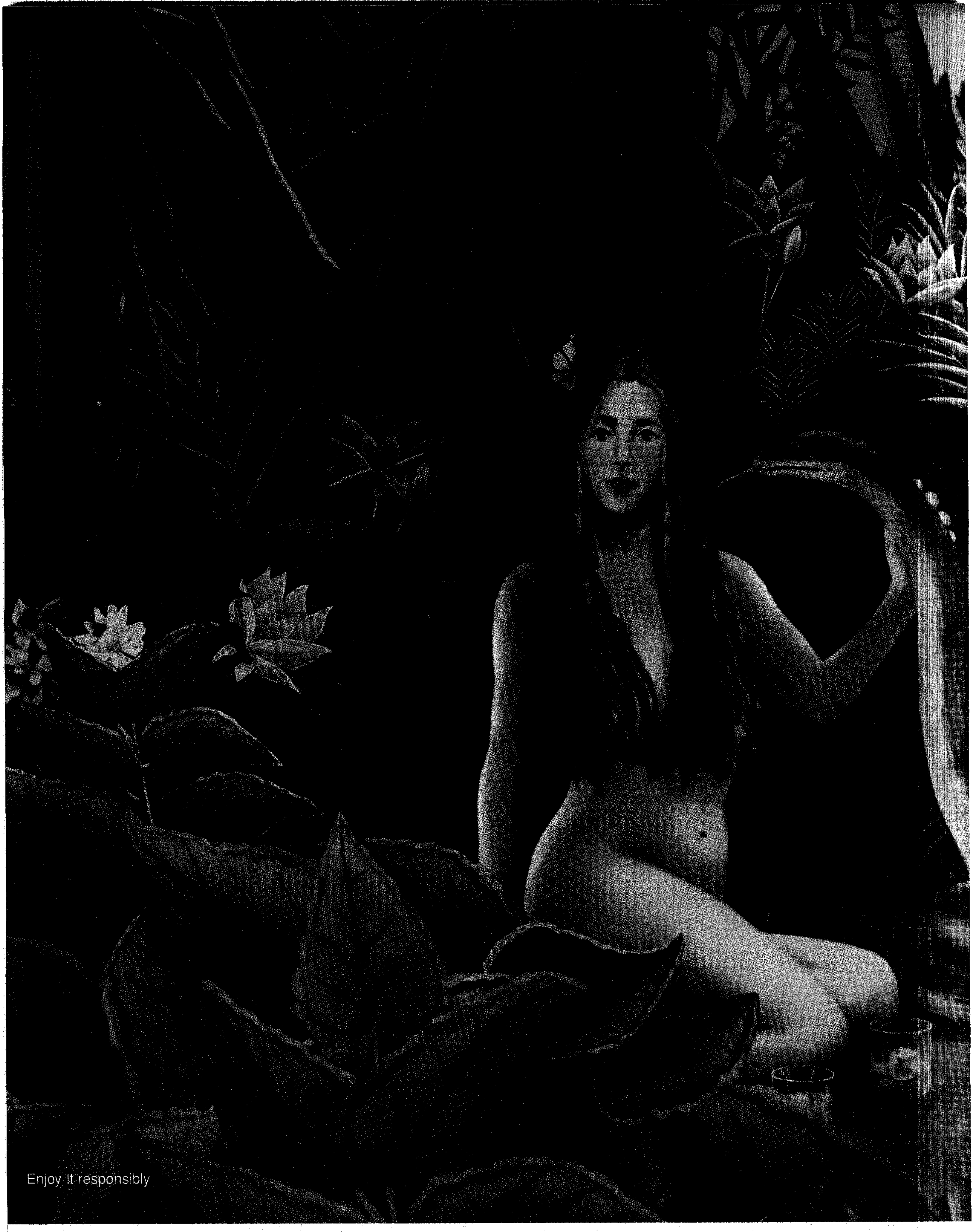
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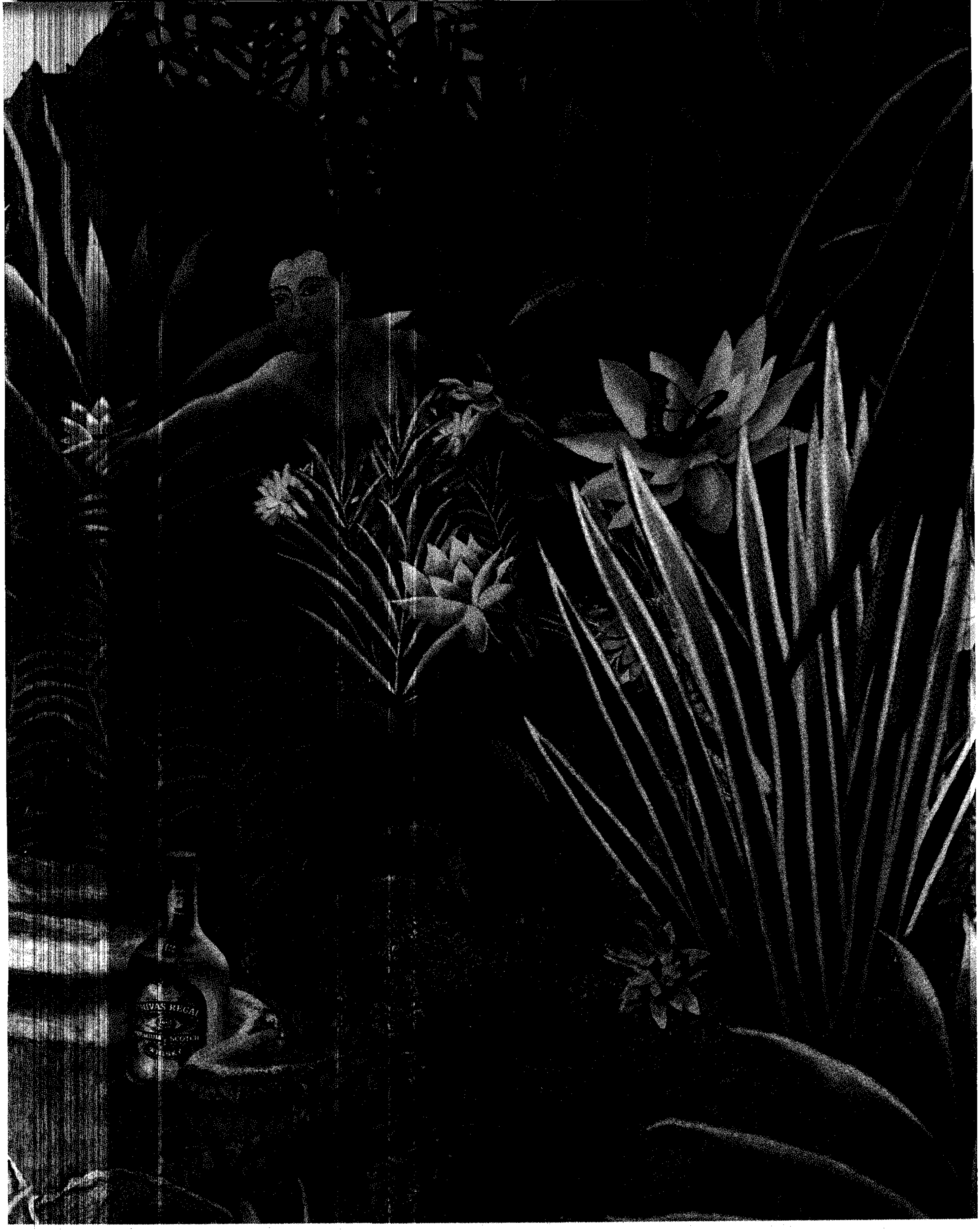
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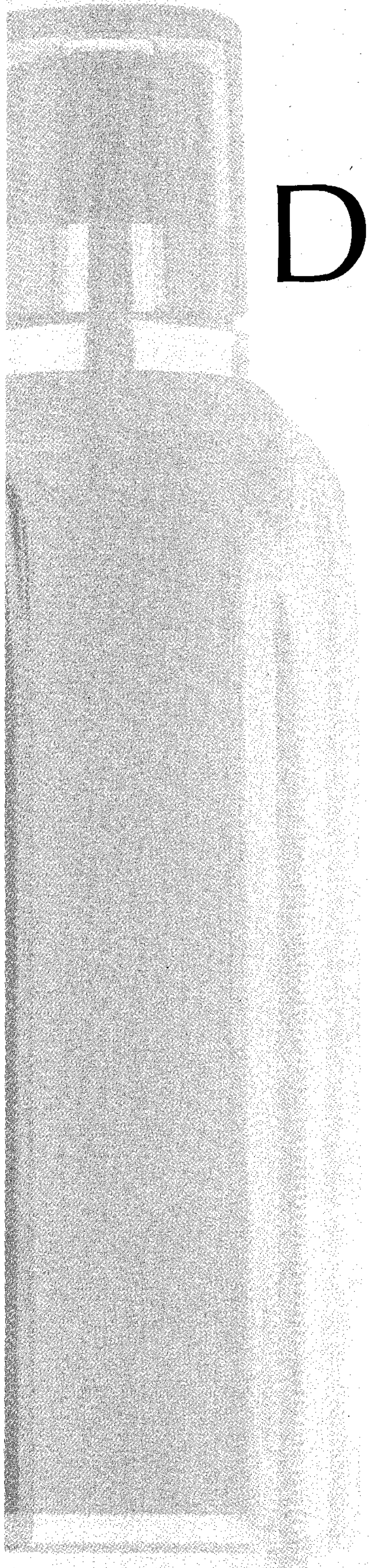

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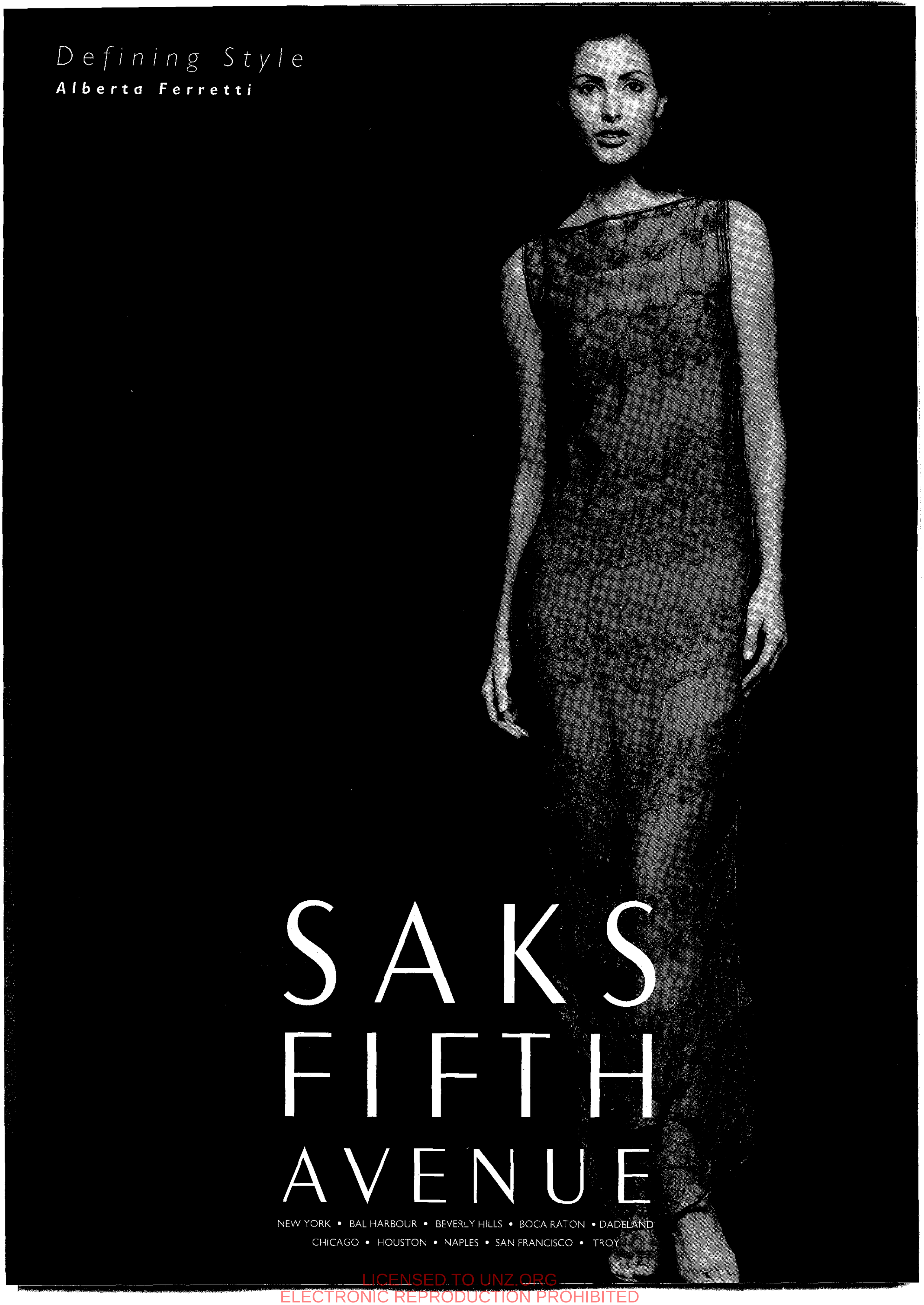
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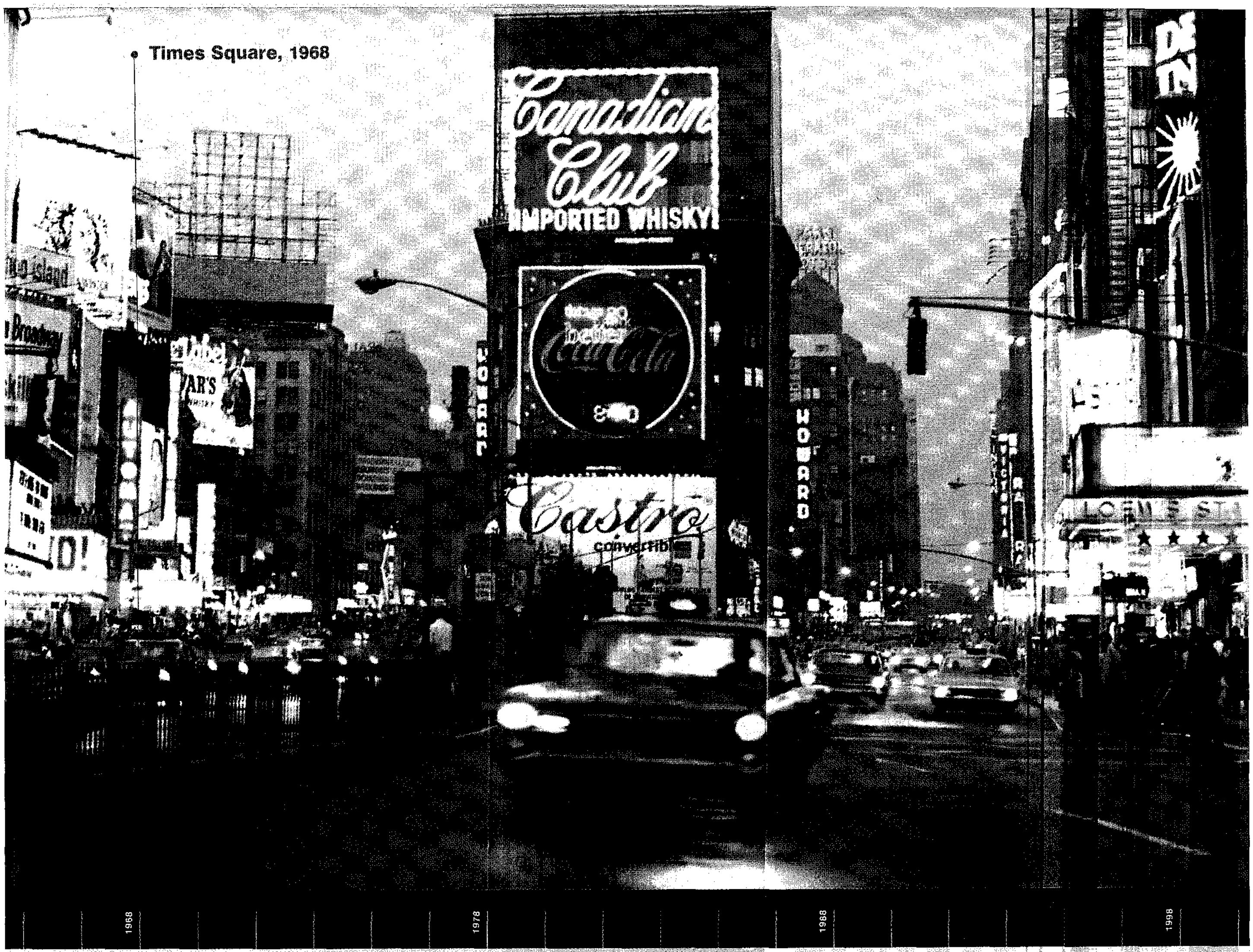

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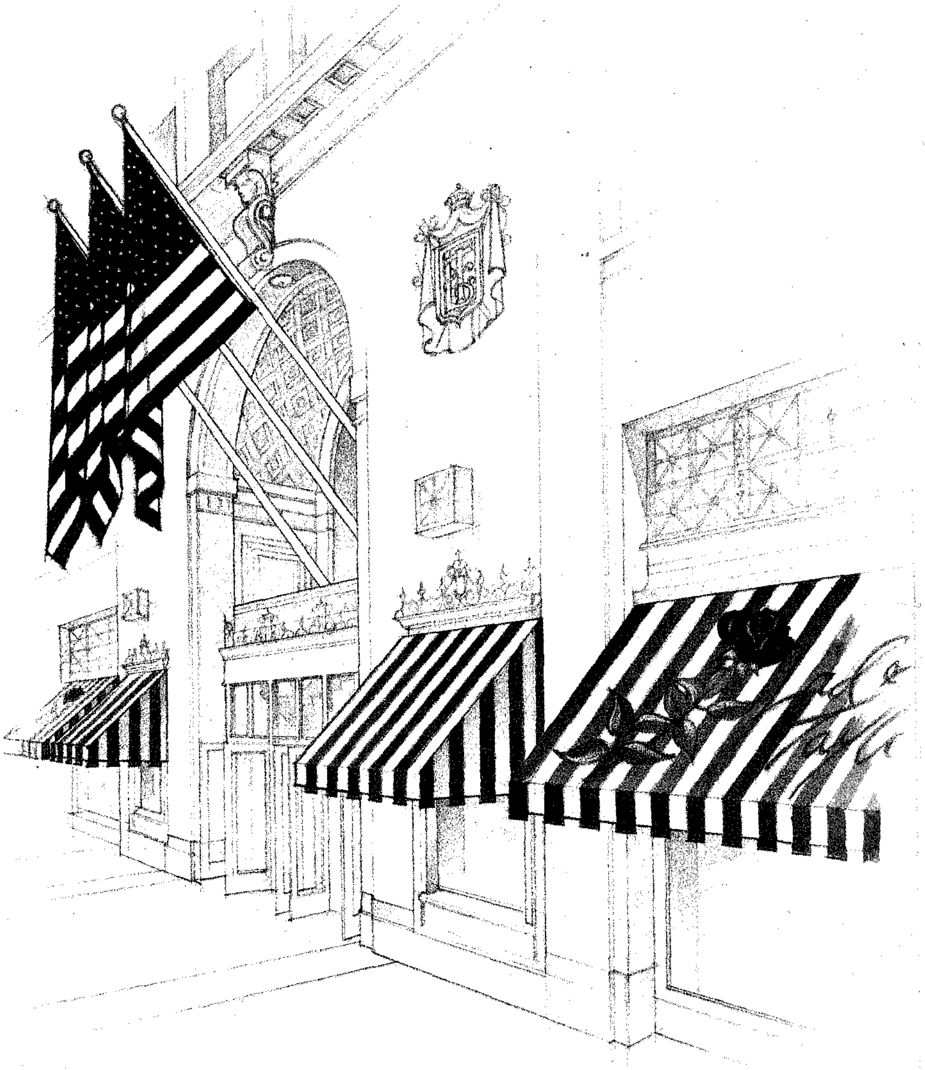

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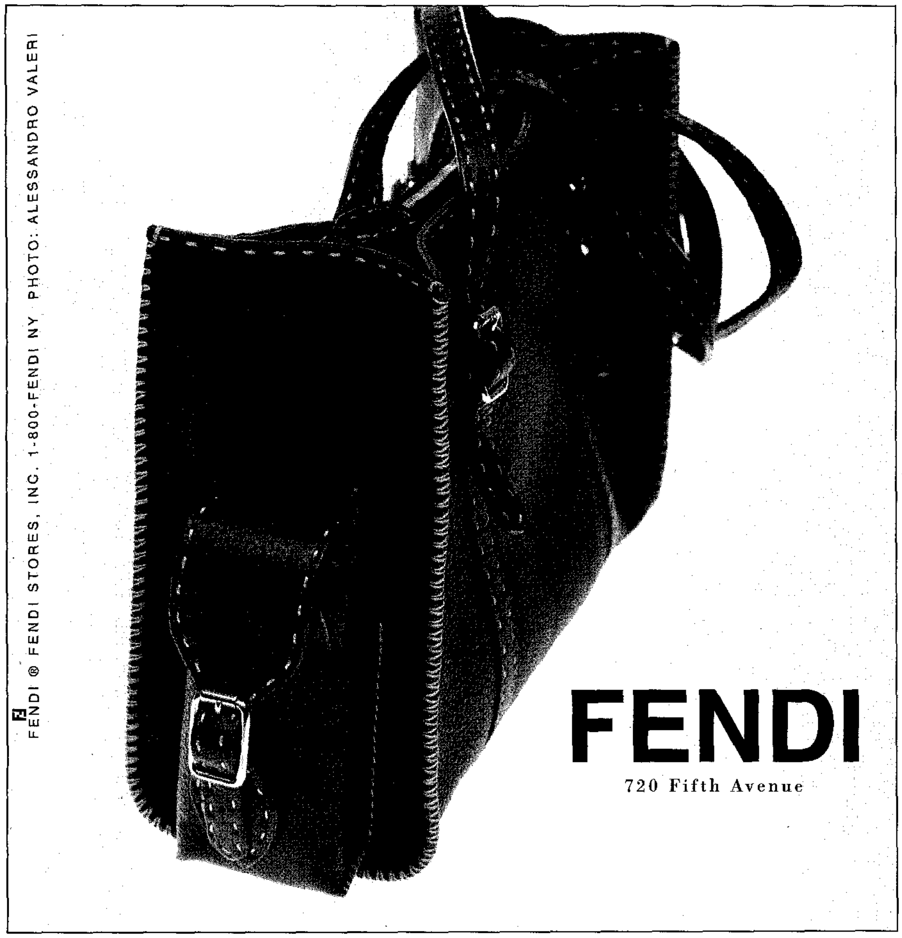
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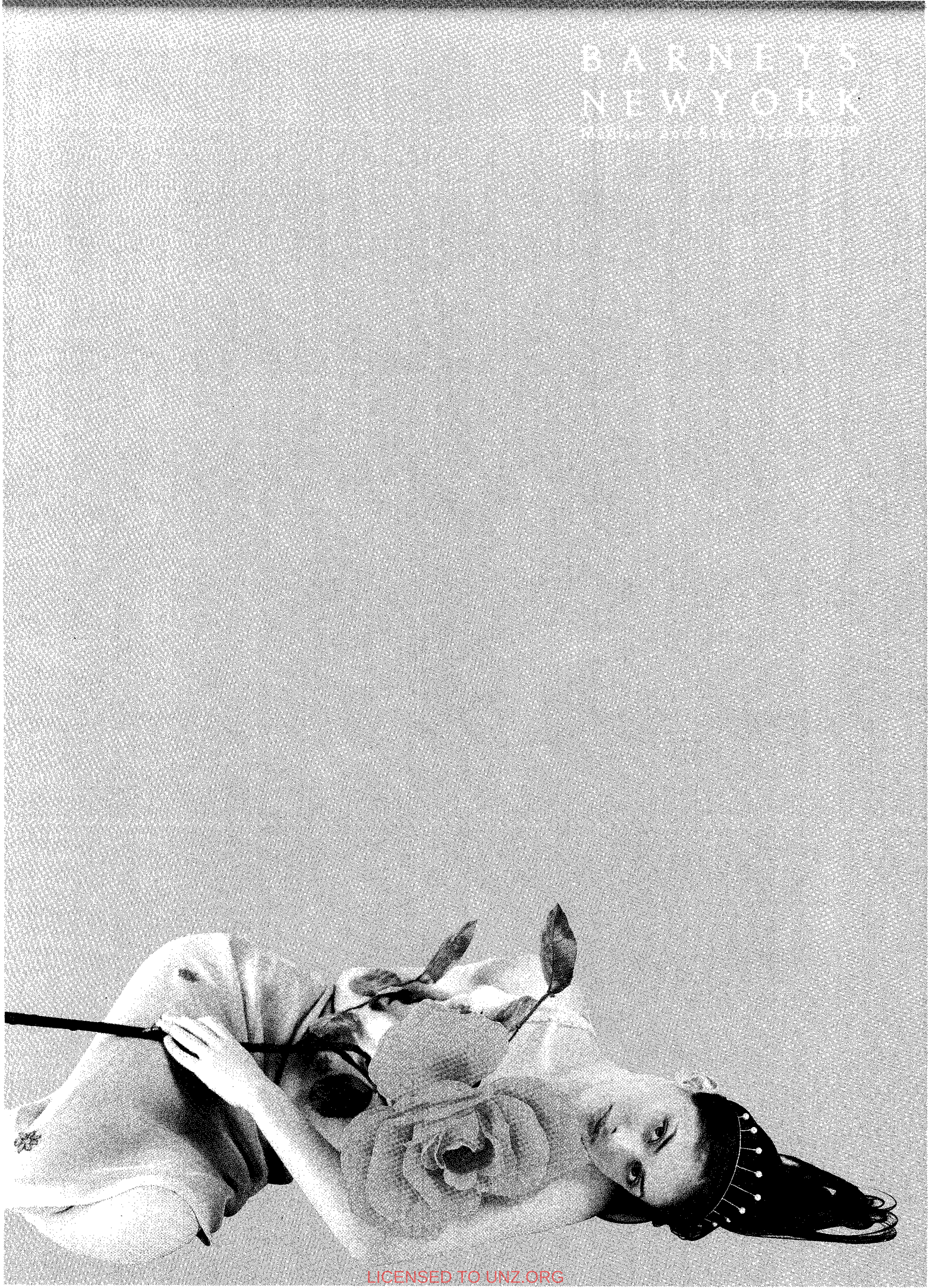

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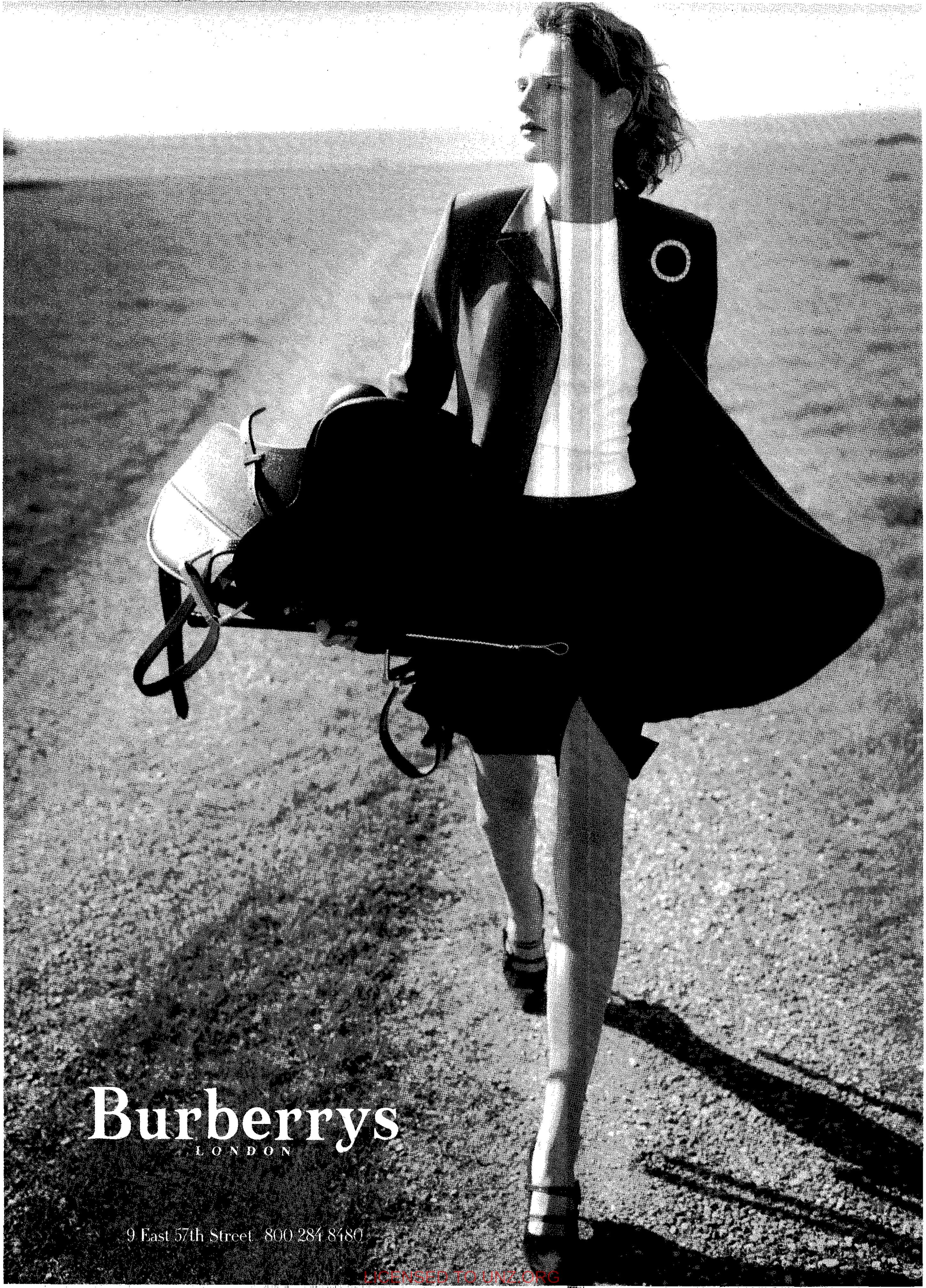
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Modern Mitzvahs

THE NEEDLES OF CHARITY HIDDEN in those unspeakable haystacks of vulgarity may enable the perpetrators of such disgusting adolescent orgies to sleep better at night ["Bash Mitzvah," by Ralph Gardner Jr., March 9]. For most of these children, bar mitzvah, far from being a rite of passage, is in fact the funeral of their Jewish selves. The benign inability of Reform and Conservative rabbis to prevent these desecrations from taking place helps explain their paralysis in preventing these same children from celebrating their next rite of passage under the canopy of intermarriage. To the future Gentile brides and grooms of these brats, I offer a strong *caveat emptor*—stick to your own kind, for surely you want no part of this.

J. J. Gross
THE BRONX

THE GROTESQUE WEALTH ON DISPLAY IN "Bash Mitzvahs" provides great insight into what is gravely wrong with Jewish America today. What was once a religious rite of passage from childhood to adulthood has now been "Disneyfied" with lavish production numbers, over-the-top theme parties, and Grucci fireworks. The story of how these poor Richie Richmans move begrudgingly from one extravagant banquet to another does nothing but feed into the terrible stereotypes hardworking Jews like myself face every day. Who knew Wall Street was a greater threat to Judaism than the Nazis?

Larry Gottlieb
HAWTHORNE, N.Y.

THE BAR MITZVAH ARTICLE REMINDS ME of the old joke—was it told by Myron Cohen?—of the nouveau wealthy Jewish father who was going to outdo them all for his boy's big day. So Daddy flies 500 guests to Africa for a bar mitzvah safari. Loaded onto dozens of elephants, off they go into the jungle,

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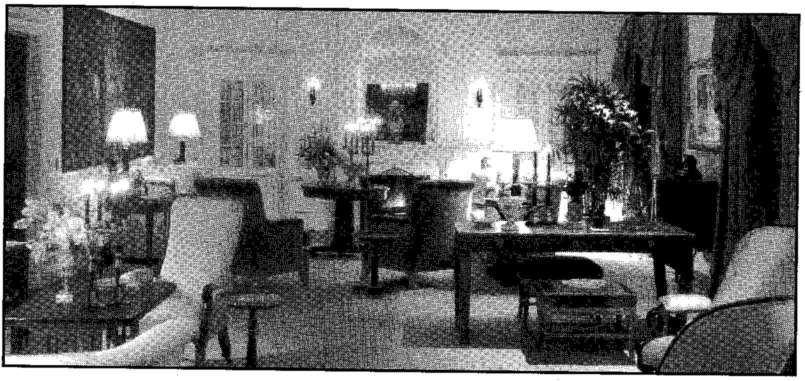

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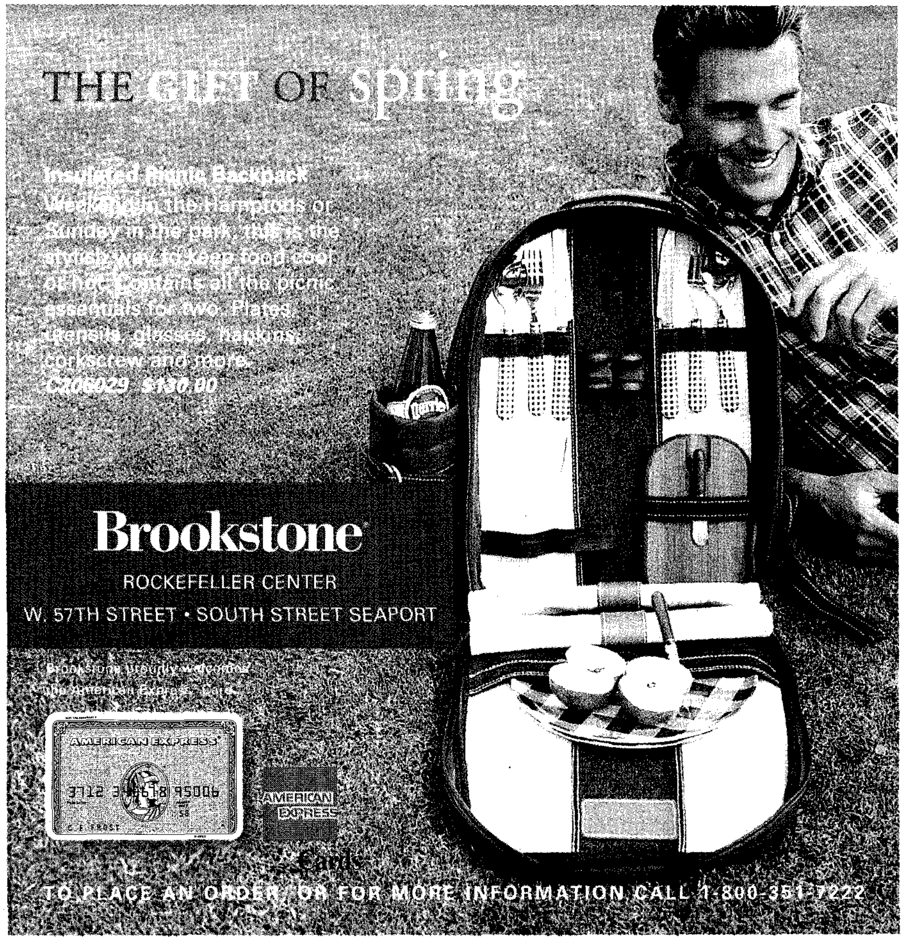
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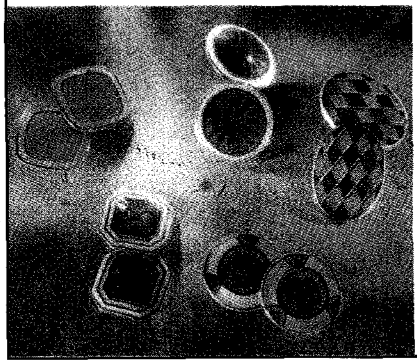

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when suddenly the whole line comes to a halt. Half a herd behind the dais-carrying pachyderms, the father calls out, "Why are we stopping?" Comes the reply, "To let another bar mitzvah go by." My stepson's bar mitzvah is in October. No wildlife.

Bill Stoller
PLEASANTVILLE, N.Y.

I AM A JEWISH VETERAN OF WORLD WAR II, and I am appalled and ashamed at the descriptions of the grotesque travesties celebrated aboard the old aircraft carrier U.S.S. *Intrepid.* What can the board of trustees administering the ship's operations possibly be thinking? Is their need for cash so intense that they allow any loutish parent who comes armed with the money, insensitivity, and exquisite bad taste to defile the very place where so many Americans bled and died?

What can possibly be left for these nouveau riche Neanderthal parents to disgrace? Suggestions: A Chippendale's bas mitzvah dance extravaganza at the base of the Iwo Jima Marine Memorial in Arlington, Virginia? Or how about an interdenominational bar mitzvah at the shrine at Lourdes, frequent-flyer miles included?

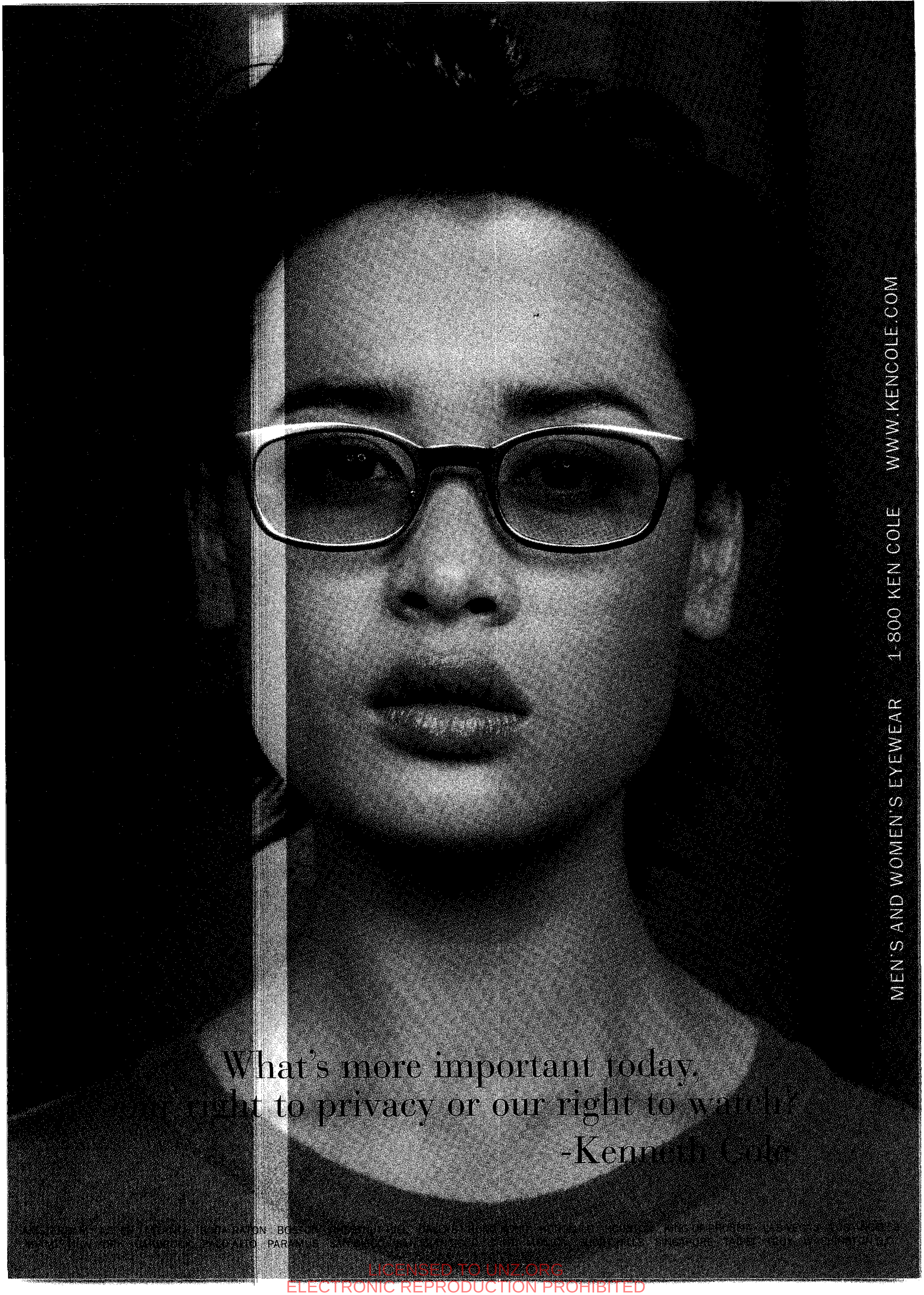
Albert J. Silverstein
NEW ROCHELLE, N.Y.

IT IS APPARENT THAT THE SPIRITUAL aspect of the bar mitzvah has been so abandoned that even *New York* made the all-too-common mistake: It is not the religious service, the party, or the total event that is the bar mitzvah or bas mitzvah. It is the *child* who is the bar mitzvah ("son of the commandment") or bas mitzvah ("daughter of the commandment"). And for the benefit of that one mother described in the story: You do not have "a daughter to bas mitzvah" the way you have a car to wash and wax; you have a daughter who will *become* a bas mitzvah.

Steve Cony
CROTON-ON-HUDSON, N.Y.

MY 12-YEAR OLD GIRL WILL BECOME A bas mitzvah next November, so I read "Bash Mitzvahs" with a combination of amusement, horror, and self-righteousness. Whenever my husband and I meet with caterers, party planners, entertainers, and photographers, we have to fight to maintain our personal taste.

It's one thing to say no to the planner who tells us a stilt-walking fire-eater will add zing to the party. It's another thing, however, to say no to our daughter, who as one of the youngest in her grade has already attended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dozens of bar and bas mitzvahs and will go to many more before celebrating her own. She has already asked me how many clothing changes I have planned for the party, how large her ice-sculpted name will be, and whether she can wear cleavage-enhancing fake bosoms! I thought my husband and I were doing a good job raising her—until this year.

Melody Lesser
HUNTINGDON VALLEY, PA.

AS A JEWISH TEENAGER, I CAN COMPLETELY relate to the "Bash Mitzvahs" article. Rabbi Robert Levine correctly stated that "materialistic concerns overwhelm the spiritual." A quarter-million dollars is an absurd amount of money to spend on an event that is a mere four hours long. Although I'm guilty of giving a lavish, pricey party myself, I think people need to focus more on the religious aspect and less on competing for party locations.

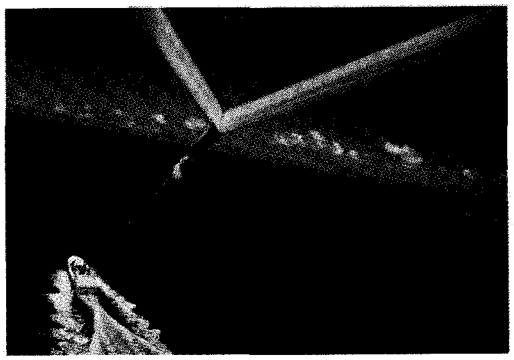
Name Withheld
MANHATTAN

HEY, I THINK I MIGHT HAVE GOTTEN RIPPED off! In December 1975, when I was a bas mitzvah, my party was held in the Jewish Center after the services. I had wanted to have the service on a Saturday, but the rabbi could not promise a *minyan*, or ten men over the bar mitzvah age, as it was not commonplace for a Conservative female Jew to read from the Torah, as occurs during the Saturday service. Since my party—sans band, *Intrepid*, Natalie Cole, and Windows on the World cuisine—was to be held immediately after the service, a decision was made to capitulate to the thinking at those times and settle for the Friday night. Twenty-some years later, I still remember the night not because it was better, more fun, more extravagant, but because it was mine.

Lisa N. Newman
LITTLE FERRY, N.J.

SEVENTEEN YEARS AGO, I, TOO, WAS ON the "bar mitzvah circuit," as my family so affectionately called it. I grew up in suburban Cincinnati, Ohio, where the Jewish population is minute compared with New York's, but it was still a given that my weekends would be filled with bar and bas mitzvah celebrations and ceremonies. I attended them Friday night and Saturday morning and evening, and went to the occasional friend's out of town. Sundays were for Sunday school. Exhaustion was expected. I remember two distinct occasions when the rabbi left the pulpit to quiet boisterous teens during the cere-

Playtime



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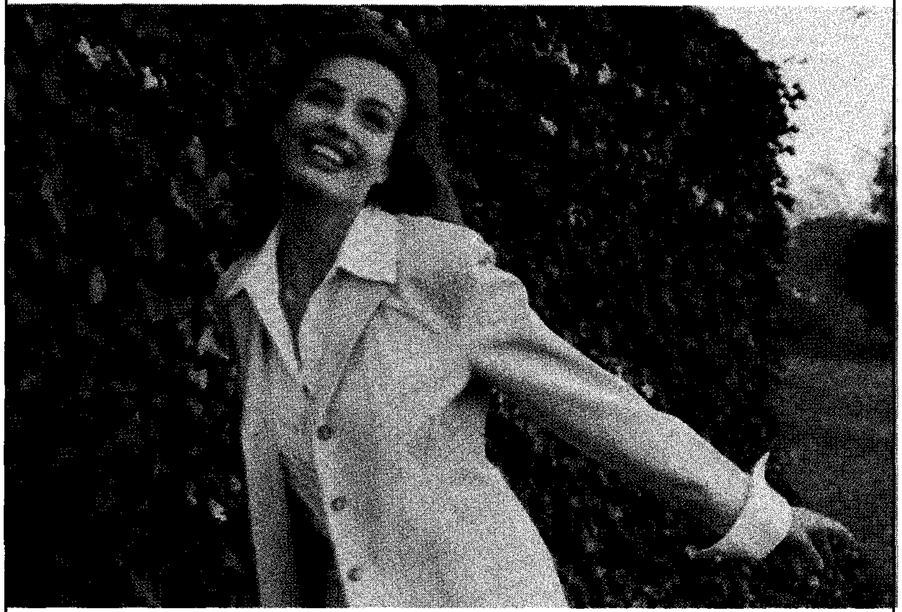

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mony. These, though, are hazy recollections. My vivid memories are of the importance of the religious ceremony, fun celebrations, and the flustered teen who had never set foot in a temple.

As for the expense of this coming-of-age rite of passage: It is clearly not restricted to Jews alone. Need I mention debutante balls?

Dorette Tandler
MANHATTAN

I AM AN EIGHTH-GRADER, AND I LOVED your bar mitzvah article. It was very funny and entertaining. It made me wish I lived in Manhattan and had a bunch of rich Jewish friends.

Anna Wieck
ORONO, MAINE

I WAS A RABBI IN MIAMI FOR FIVE YEARS. The only wretched excess I did not see at bar and bas mitzvah parties was human sacrifice. The pandemonium is pandemic. What an unconscionable *shonda!*

Rabbi Jonathan Kendall
STUART, FLA.

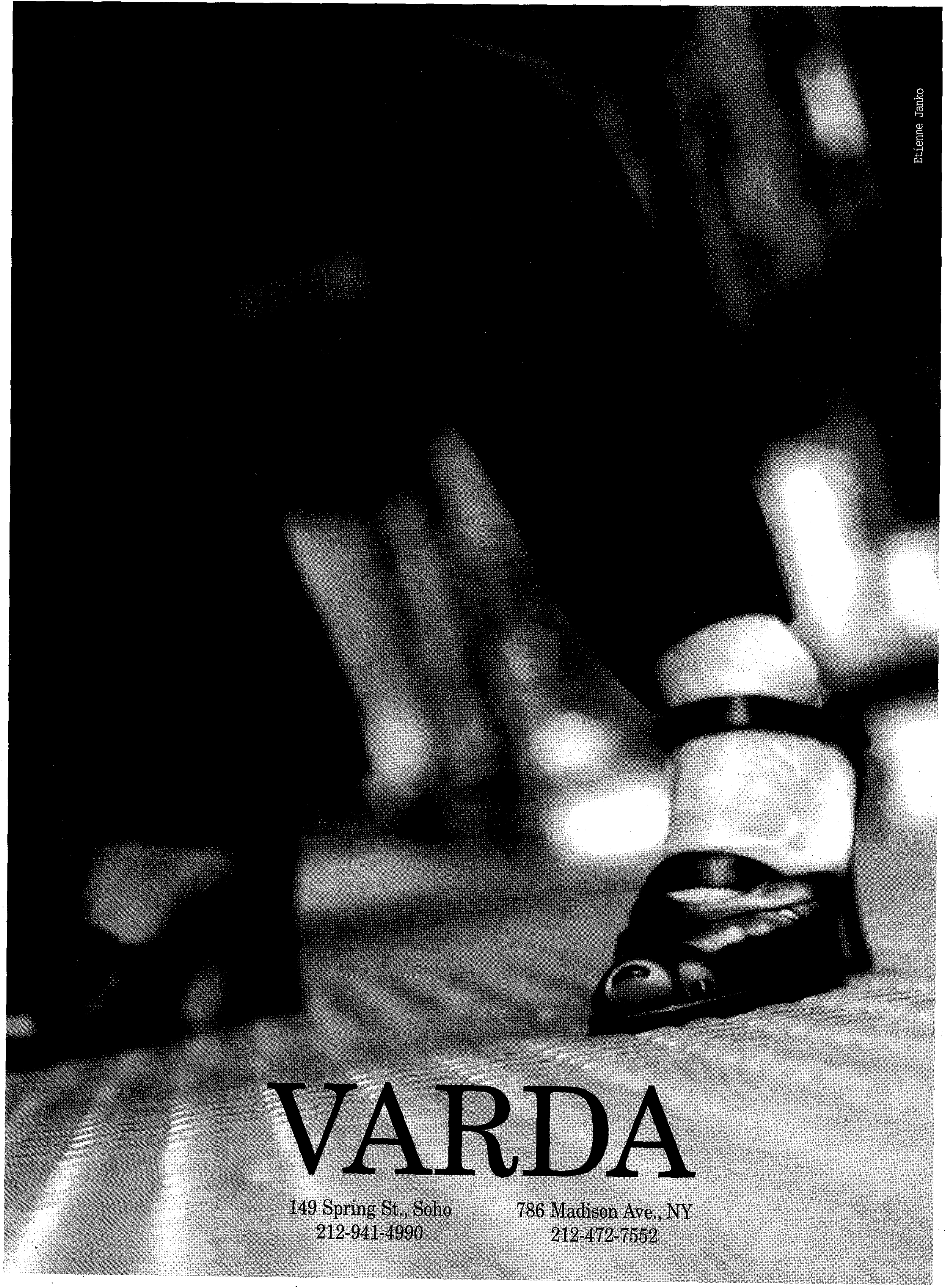
Beyond Their Means

AS I WAS READING "BASH MITZVAHS," I remembered my own bar mitzvah. For those days, it was a pretty splashy affair. But even my socially ambitious mother could never have imagined producing the kind of event you describe. I'm not sure which is more frightening: that parents would turn a religious ritual into an ostentatious display of wealth, or trying to imagine what sort of adults these 13-year-olds will become.

My second question was answered a few pages later in Ruth G. Davis and Beth & Braden Keil's "What's Wrong With This Picture?" I guess when you've grown up thinking that the only way to impress people is by the number of expensive things you own, stealing the necessary funds to finance this sort of life must be easy. And for a wife to plead ignorance of her husband's activities is almost a joke. No one—even a vapid, social-climbing woman like Alison Spear—is that dumb. Or is she?

Ron Antman
MANHATTAN

I CANNOT BELIEVE THAT AN INDEPENDENT, smart woman like Alison Spear is quoted saying "What was I supposed to do, check up on my husband?" and "I never quizzed Carlos about any financial sources. I don't think any lady would have" in 1998. I know Ms. Spear doesn't run her business this way, so why did she behave so carelessly when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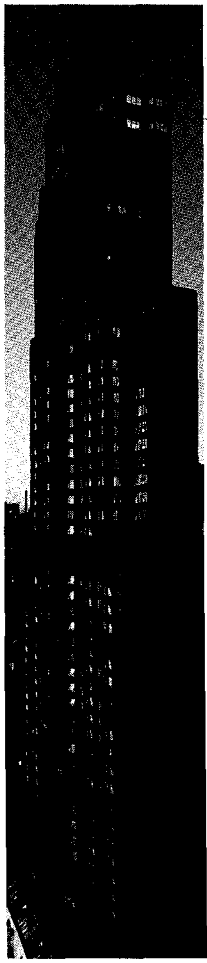

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it came to her personal life?

Spear let her warped fantasy of being pampered by a man and her grasping need to be a society woman block any clues that her husband wasn't everything she needed him to be. Today, every woman should question her life partner about everything, especially money. Spear isn't a lady; she's an idiot. Spear's story is a cautionary tale telling all the wannabe princesses in the world that the best place to start looking for Prince Charming is a mirror.

Victoria Clark
QUEENS

ALISON SPEAR AND CARLOS GOMEZ HAVE lived no differently from many other young couples in New York who have a seemingly successful life and are involved in the cultural activities of the city. I did not read about their fierce devotion to family or their loyalty to friends. I saw pictures of two beautiful residences that were represented as monuments of greed, not as examples of Alison Spear's unique talents. I read a caustic description of Alison's marvelous sense of style, but not a word of the hard-working professional architect and devoted mother of two young children. What is this need to revel in someone else's private pain and misfortune?

Vivien Weissman
MANHATTAN

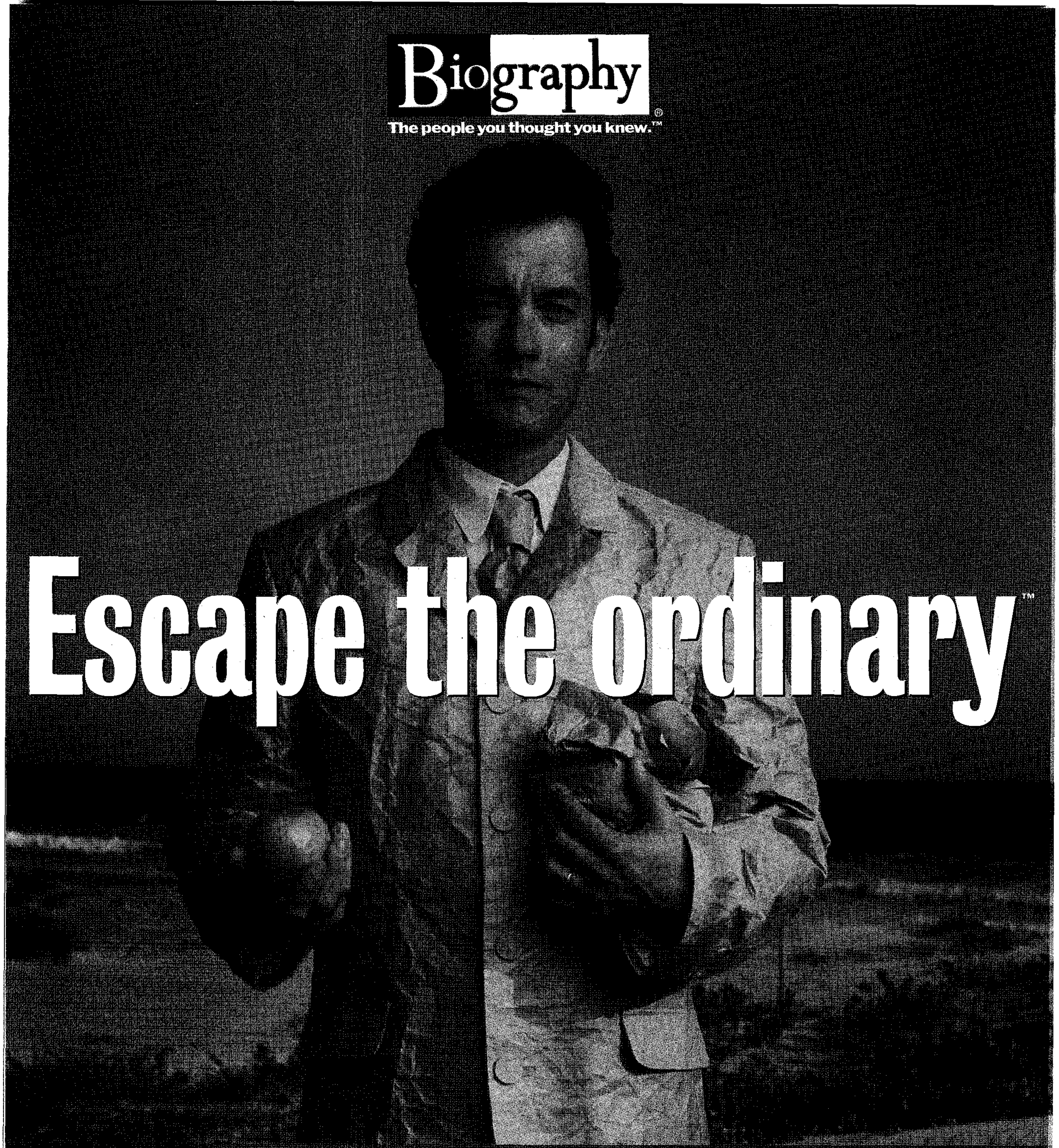
AS CARLOS GOMEZ'S ACCOUNTANT SINCE 1991, I know that the statement "in 1992, he had an outstanding bill of $9,633 from the New York State Tax Commission" is simply not true. Since I know that neither Carlos nor I provided this misinformation, I wonder if your source is the tax department. I doubt it.

Further, "Pointedly, it was signed not Alison Gomez but Alison Spear" is a charming sentence with which to finish your story. In the years since their marriage, I have seen well over 500 pieces of correspondence from Alison that she signed using her maiden name.

Finally, I find it deplorable that you included two photos of Jeremy, Alison's son, in your coverage of this matter. An innocent child has to deal not only with the upheaval at home but also with his mates' backlash, for which you have provided so much ammunition.

Nancy M. Gallagher
MANHATTAN

Ruth G. Davis responds: According to the New York State Tax Commission, a warrant was filed against Carlos Gomez on April 21, 1992, for failure to pay personal income taxes of $9,633.82. The bill was eventually settled. ■



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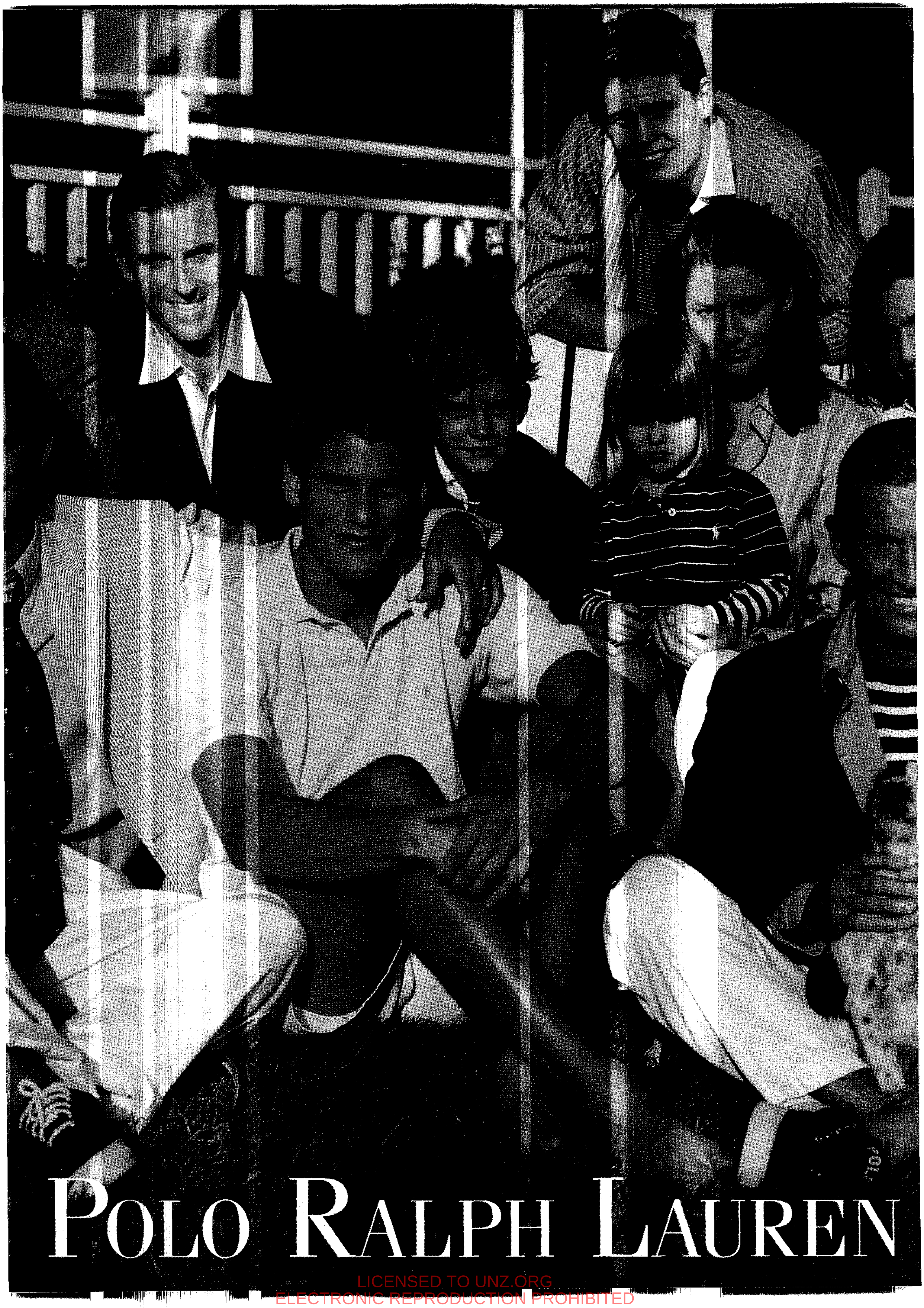


POLO RALPH LAUREN

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

UNION LAWYERS GET A LOT OF POLICING

There are 108,452 lawyers in New York State, so it's hard to explain why the city's cops seem to have such a tough time finding a good one. The Patrolmen's Benevolent Association has been shopping for a new firm since its former attorneys—Lysaght Lysaght & Kramer—disbanded after the January 26 racketeering conviction of partners **James Lysaght** and **Peter Kramer,** who paid kickbacks to the now-defunct transit union. In a February 4 letter, PBA president **Lou Matarazzo** reassured his members that the pair "will not be in any way involved in nor will they receive any financial benefit or payment from the firm/firms that will be chosen." In the meantime, Matarazzo's letter continued, any members who need a lawyer should "call the office of Trager, Cronin & Byczek, " a firm that has appeared at union delegate meetings to make a pitch for the business. But alert cops noticed that the firm has the same phone number, the same Lake Success address, and many of the same lawyers as the defunct Lysaght Lysaght. The similarities are particularly galling since Lysaght Lysaght itself morphed out of the firm of former PBA lawyer **Richard Hartman,** who was forced to give up his license in 1988. (When Lysaght Lysaght took on the lucrative PBA contract, the firm promptly hired Hartman as a $1.5 million–a–year consultant.) "There's a bid going on, and Trager, Cronin & Byczek is a law firm, and it's putting in a bid. More than that I really can't discuss with you," says partner **Marshall Trager.** PBA spokesman Joseph Mancini says that Trager, Cronin is "one of 116 bidders, and no decisions have been made."

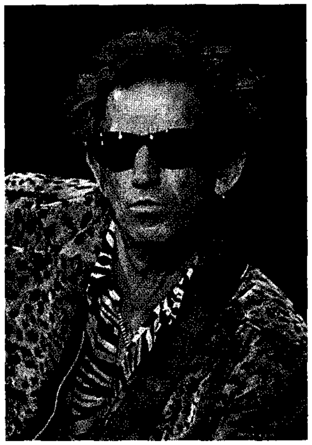
BEST PERFORMANCE BY A SNUBBED STAR

Though it's been reported that **Leonardo DiCaprio** spent part of the evening at Moomba, everyone was wondering just where, or even whether, the young heartthrob would be watching the Academy Awards. Despite having been overlooked for a nomination, DiCaprio did tune in to the Oscar telecast, ensconced in the company of a select group of good friends, including superwaif **Kate Moss** (to whom DiCaprio was once romantically linked) and magician **David Blaine.** After dining on sushi, the group headed off to the SoHo apartment of a friend of DiCaprio's, joining up with **Chris Cuomo.** DiCaprio, according to one witness, watched the show and "was cheering everyone on. He was just genuinely happy." DiCaprio continued partying the following night, dining with Cuomo and Co. again at the midtown bistro Bellini, where **Mary J. Blige** rushed over to request an autograph.

Leonardo DiCaprio: Oscar party of five

HE NEEDS A GYM TO KEEP HIM HAPPY

Rock stars notoriously want special perks when they go on tour, but most people would be surprised at what **Keith Richards** requested—and got. At the beginning of the "Bridges to Babylon" tour, Richards asked the staff at the Sunset Marquis in Los Angeles, where the Rolling Stones often stay, to install state-of-the-art cardiovascular equipment and several weight machines (among them a Precor treadmill and a ClimbMax stair-climber) in the hotel's small gym. In order to accommodate the valued customer—who, along with his fellow Stones, likes to use the getaway's on-site recording studio—the hotel complied, shelling out more than $10,000. The machines have remained there ever since. Richards—someone never before mistaken for a model of physical fitness—"told us what he wanted, and specifically recommended different machines, which he then used every single day," says the hotel's general manager. So *that's* why he's still alive.



Keith Richards: Rock jock

A BOWES ARTS MESS IN SAN FRANCISCO

Moving to California isn't going to turn **David Ross**'s life into a day at the beach. Although the outgoing Whitney chief doesn't take over San Francisco's Museum of Modern Art until July 1, he already has a problem: longtime museum supporters **John** and **Frances Bowes.** On February 26—while the search for a new director was under way—Frances, no fan of Ross's, was asked by the board to resign. Sources say she was contentious and impeding the search. "She resigned on Thursday, and John resigned on Friday," says one insider. But after checking the museum's bylaws, the couple rescinded their resignations. Tensions continue to run high, and some Bay Area art lovers expect the couple to quietly leave the board later this year—a denouement that would be popular among New Yorkers who still blame Frances for leading the 1996 coup that forced **Ashton Hawkins** off the board of the Dia Center for the Arts. "I'm not going to resign," says Frances, "because I feel that I can still make a contribution—if, in the future, the museum will

Photographs: top, Benainous/Duclos/Gamma Liaison; bottom, Robert Alfred/Star File.

Céline Dion:
Wedding belts

CELINE'S HEART GOES ONSTAGE

You'd think that when singers get to a certain level of fame, they can stop playing weddings. But there were **Celine Dion** and **Lionel Ritchie** up on the podium, belting out tunes at a Hotel Bel-Air reception just nights before the Oscars. Turns out Dion wasn't resting her precious vocal cords before the big performance of "My Heart Will Go On" at the awards broadcast because the groom was **Humberto Gatica,** an album engineer for both Dion and Ritchie, who had requested the songs as a gift for his new bride. "There were only 30 guests. It was so personal and direct," sighs one witness. "It was a lovely gift." Sure beats a toaster.

reveal itself as an institution that's confident enough to tolerate dissenting voices."

THE BEAV IS BACK; A WYLIE ATTACK

FAKE OUT: If you've been admiring the six Hélion paintings on display at Nica's, the Stanhope Hotel's restaurant, brace yourself: Not only are the paintings fakes, but they're coming down. New York artist **Michael Herstand** had painted them in sizes varying from the originals, but the knockoffs weren't different enough to satisfy Hélion's widow, who was contemplating a lawsuit, according to April's *Art & Auction.* **Jacqueline Hélion** told the magazine she didn't relish telling owners that "a copy of their painting is hanging in a hotel in New York with Hélion's name signed on the bottom." Although it's perfectly legal to display the copies publicly, claims hotel owner **André Balazs,** he's deferring to the widow: "Since the homage to Hélion seems to have been misinterpreted, we're going to take them down."

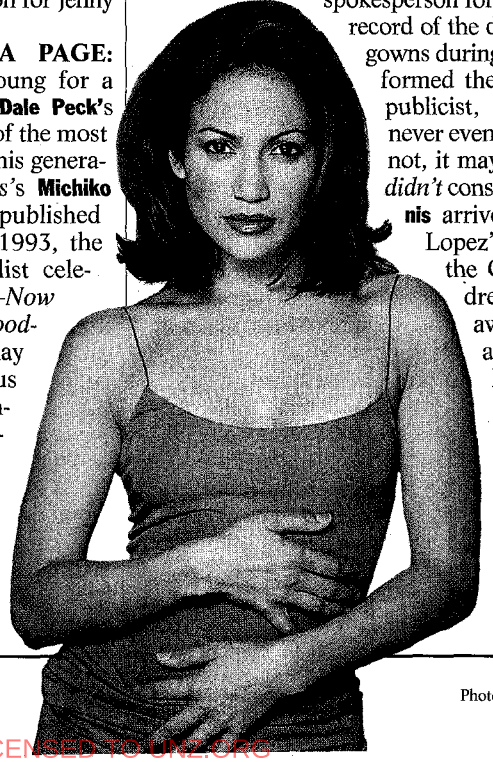
WHAT ABOUT JUNE? The Beav is back. Sort of. **Jerry Mathers,** better known to millions as Beaver Cleaver, is working on a new show starring his *Leave It to Beaver* co-stars **Ken Osmond,** who played the weaselly Eddie Haskell, and **Tony Dow,** who played the Beaver's older brother, Wally. While the men won't be reprising the roles that made them famous, they will be staying true to type in their show about divorced boomers. "Of course, Ken will play someone who's a little slimy, and Tony will be the good guy, and I'll get into lots of trouble," says Mathers, who's slated to play a retired child actor. "But it won't be *Leave It to Beaver, Continued.*" At any rate, there will be less of Mathers to see when he returns to the small screen—since losing 50-plus pounds, he has become a spokesperson for Jenny Craig diet centers.

PECK TURNS A PAGE: Thirty isn't too young for a mid-life crisis in **Dale Peck**'s book. Called "one of the most eloquent voices of his generation" by the *Times*'s **Michiko Kakutani** when he published his first novel in 1993, the East Village novelist celebrated his third—*Now It's Time to Say Goodbye,* due this May from Farrar, Straus & Giroux—by ditching his agent of seven years, **Irene Skolnick,** in favor of *Über*-agent **Andrew Wylie,** who showered Peck with promises that one of his next three books would be a major best-seller, according to a source at Peck's publisher. Skolnick insists the switch was amicable. "These things happen all the time—although it's the first time it's happened to me," she says. **Zoë Pagnamenta,** the Wylie agent assigned to Peck, doubts her boss would ever make such a ridiculous promise. A source close to Peck responds, "I would be surprised to hear that Wylie didn't say that to *everyone* he wants to sign."

ETHAN OUT: Like Greta Garbo, **Ethan Hawke** likes to walk around New York City. But he could take a lesson in discretion from the late screen idol. Spotted in front of Chelsea's Old Navy on March 22 were Hawke and **Uma Thurman** in what looked like a fairly heated spat. Something about dating and the meaning of family, says our source. Sometimes reality really does bite.

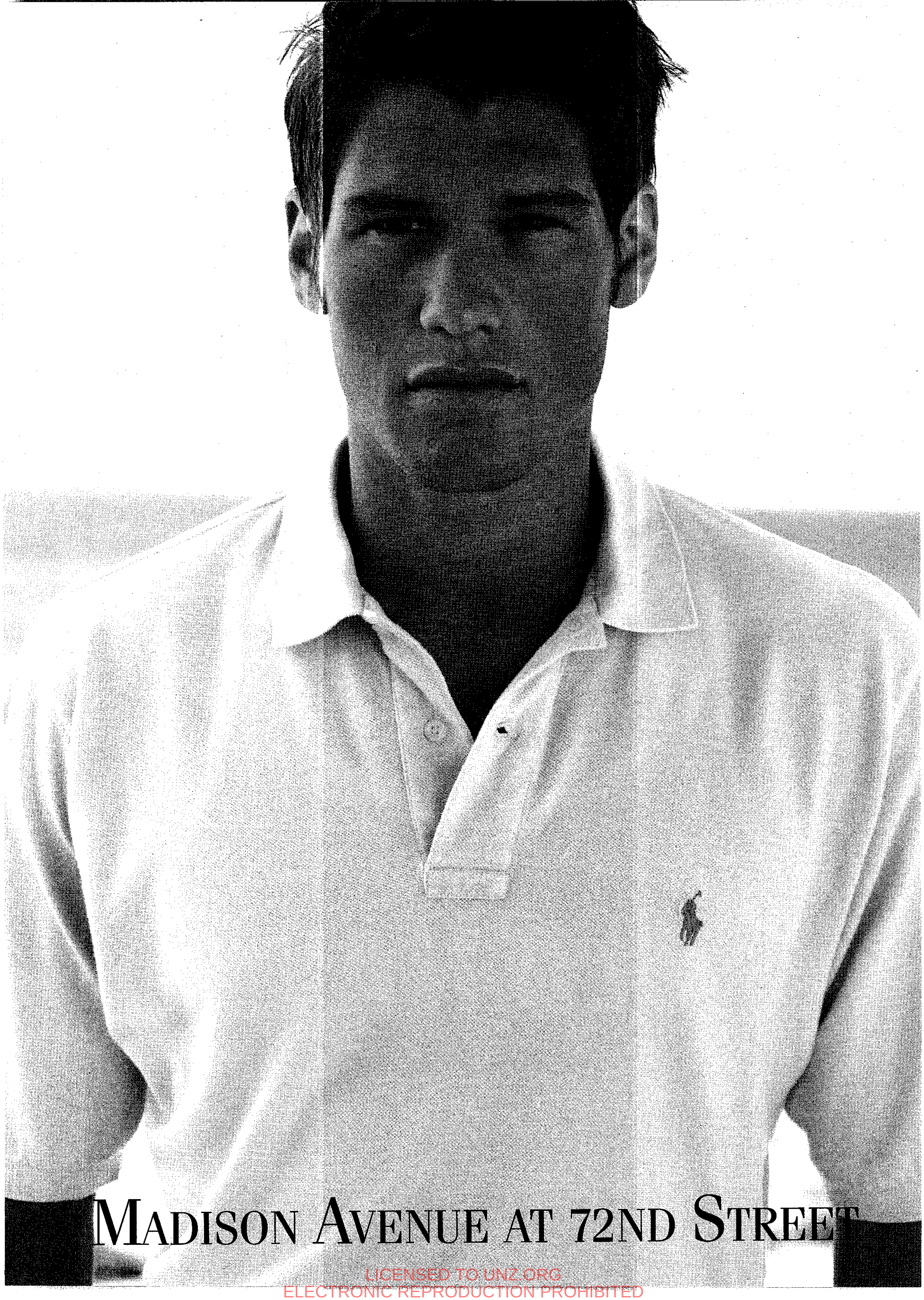
Additional reporting by Kate Coyne.

LOPEZ GETS A DRESSING-DOWN



With all the lending of designer duds to celebrities, mysterious disappearances are on the rise. One case in point: **Jennifer Lopez** and the Versace dresses. According to fashion-industry insiders, before the Golden Globe Awards, the house of Versace sent Lopez four dresses at the St. Regis, where she was staying. When a representative for Versace later went to collect the gowns from the hotel, they were nowhere to be found. A source close to the designer says Lopez brought one dress with her to L.A. and eventually returned it but claimed she had given the rest to the front desk at the St. Regis. "It's a little hard to believe the St. Regis would just lose all those dresses," says the source. A spokesperson for the hotel says there is no record of the desk's having received the gowns during Lopez's stay or being informed they were missing. Lopez's publicist, meanwhile, claims she never even requested any Versace. If not, it may be the only label Lopez *didn't* consider. Designer **Pamela Dennis** arrived for a consultation at Lopez's room the night before the Oscars just as dozens of dresses were being cleared away. She ended up finding a shoe from her own collection in the garbage. When asked about the vanished Versace gowns, Lopez—who wore Badgley Mischka to the Oscars—shrugged. "I don't handle stuff like that," she said. "My publicist does."

Photographs: top, Los Angeles *Daily News*/Sygma; bottom, G. Gorma/Gamma Liaison.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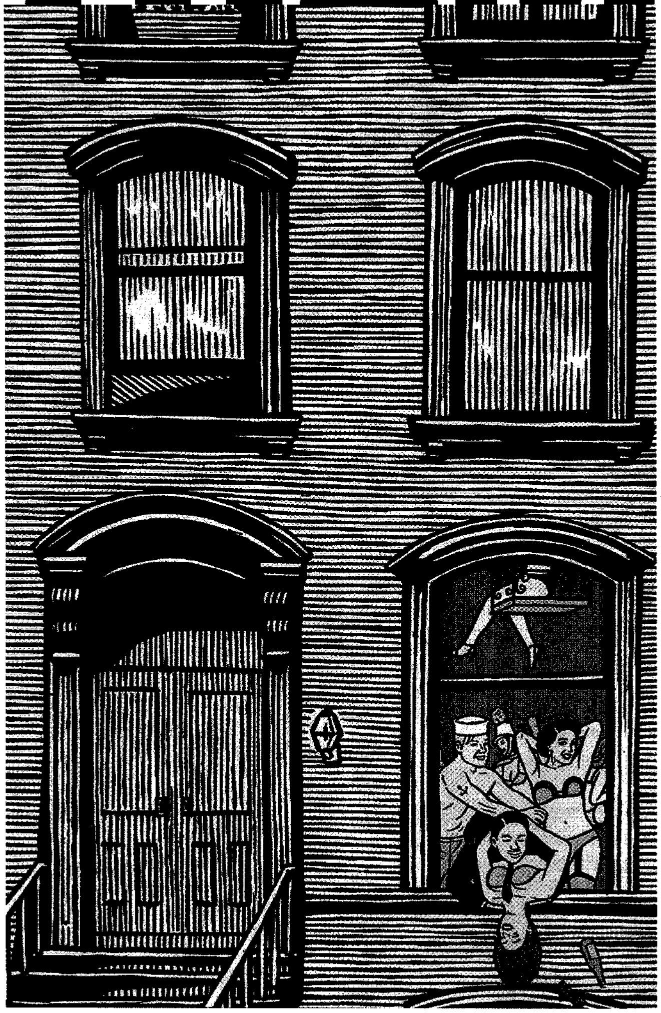
A GREAT ARENA FOR THE WOMEN TO SHOW OFF THEIR FINE FEATHERS—*JAMES FENIMORE COOPER*

GOTHAM

Home Bodies

What happens when there's a brothel in your dream house.



FOR PIERRE CROSBY, THE DIlapidated townhouse on 129 West 86th Street was too good a deal to resist. Crosby renovates townhouses for a living, usually for very wealthy clients; when he found this one a block and a half from Central Park, for the relatively low price of just over $1 million, he decided to make his office in the ground floor and move into the upper floors with his wife and young son. The deal was so good, it didn't seem to matter that the building came with three tenants, one of whom had a $358-a-month rent-controlled apartment from which she could never be evicted.

It didn't even bother Crosby that throughout the negotiations, he hadn't been allowed to inspect the lower two floors, although it was apparent, he says, that "something funky was definitely going on in the bottom-floor apartment." He tried repeatedly to contact Evelyn Gil, the woman whose name appears on the lease. "It started to get weird," he recalls. "Gil herself was never there. We dealt with a lot of different people who answered the door." Finally, less than a week before he was to sign a contract to buy the building, Crosby and his wife gained access.

"It was pretty obvious right away what was going on," he says. "Mattresses sitting on a plywood deck. Satin pillows, blankets with little hearts on them. No personal belongings at all, no dishes, no clothes, no books. It was a brothel, a cathouse, a whorehouse—call it whatever you want."

Even then, Crosby wasn't de-

(continued on page 38)

SCRAPBOOK

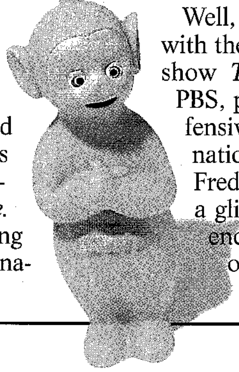
Front Lines From the Oscars

AN ACCEPTANCE-SPEECH SAMPLER

Oh, my God! Thank you very much to the Academy. Thank you—oh, man. The only time in my career that I'm going to follow Robin Williams. Well, this winning thing is pretty damn okay. I think the real hero tonight is Mr. Sugihara. Um. Oh, my dear. Well, thank you very much. We'd like to thank the Academy. Thank you, Academy. Marty, it's backwards. Well. [Sigh.] I'd like to thank the Academy. It's only once in a lifetime you get to re-create Titanic*. Um. Okay, Sharon, it's just a crazy Dutch director. My sons relentlessly play with action figures at home. I just said to Matt, "Losing would suck, but winning would be really scary." Thank you so much. I don't know about you, but I'm having a really great time. So this morning I woke up and I couldn't wait for the day to be over.*

CAMEO

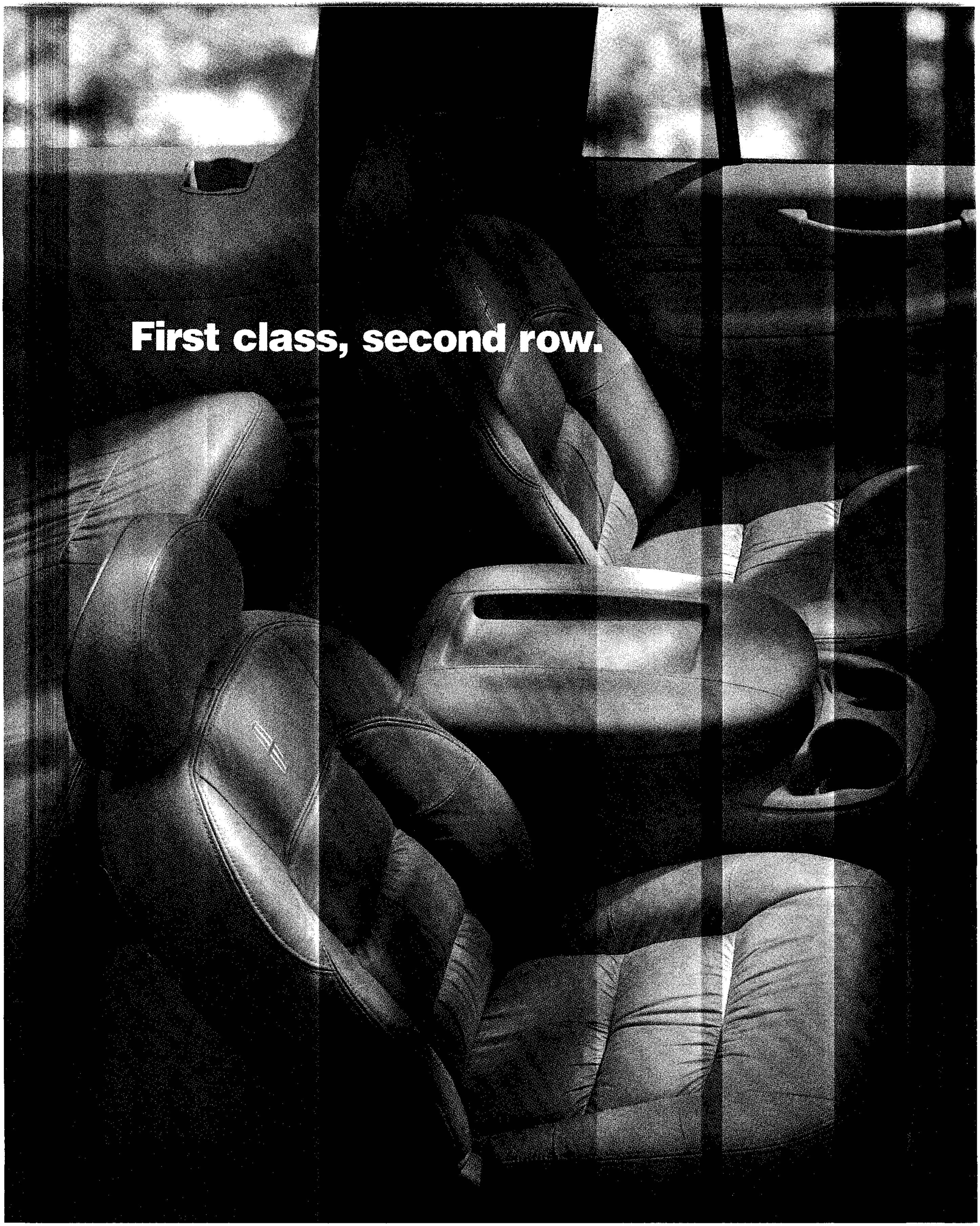
Tinky Winky, Dipsy, Laa-Laa, and Po



THE NAMES ALONE ARE LIKE A cold hand passing over the heart. Further details don't exactly inspire confidence: Tinky Winky, the biggest and most gentle, loves his bag. Dipsy sings reggae; *he* loves his hat. Laa-Laa's favorite word—her only word?—is *nice*. And Po rides a scooter while saying "quickly, quickly, quickly" or, alternatively, "slowly, slowly, slowly."

Well, that's just great. No surprise that with the wildly successful British kiddie show *Teletubbies* about to debut on PBS, parents here have assumed a defensive crouch. Britain, after all, is the nation that produced Mr. Blobby, and Freddie & the Dreamers. Still, there's a glimmer of hope: The target audience for the 'Tubbies is one-year-olds. Let them try to ask for the merchandise—just let them try.

Illustration by Michael Kupperman. Photograph by James Worrell.



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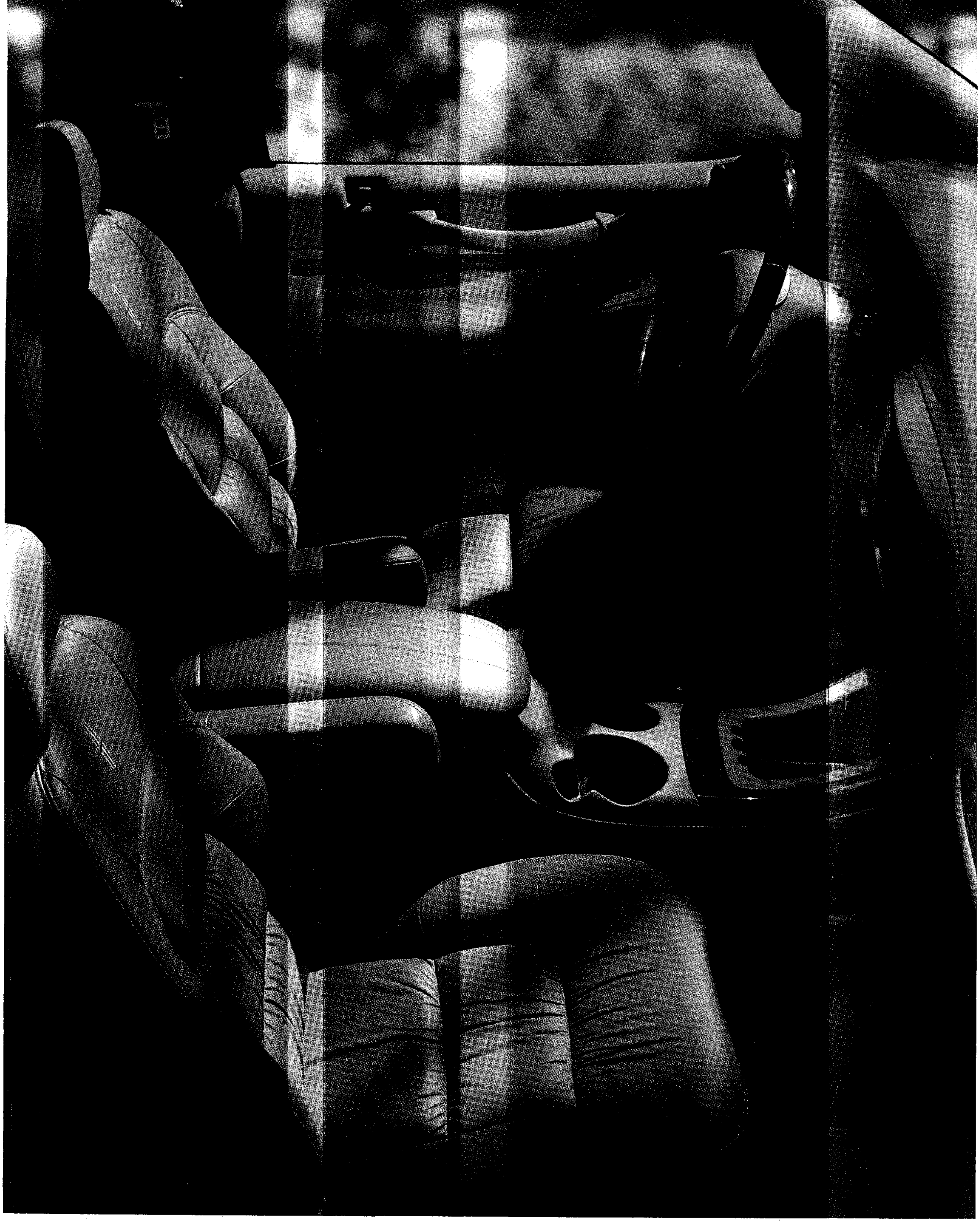

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Brothel *continued from page 35*

terred: The seller's representatives promised that the ground floor would be empty by the time the deal closed in March. With that assurance—and after driving the price down to an even $1 million—Crosby signed a contract to buy the building.

Then the fun began. Gil, who paid $3,000 a month in rent, was served an eviction notice to which she did not respond. The seller's representative had an idea for a creative compromise. First he ran through the easy solutions—let the tenants stay if they pay more rent, or if they build a separate entrance for their clients. "Finally," says Crosby, "I had to spell it out for him: 'No whorehouse in my house. Period.' "

That's when the representative laid out his ultimate plan: He told Crosby that there are real-estate brokers who specialize in finding new sites for just the sort of business that was operating out of his ground-floor apartment. Crosby was stunned—but the representative shrugged it off. "You'd be surprised," he said nonchalantly. "Not everyone hates to have a whorehouse in the building. They pay a lot of rent, they keep the building safe, and they usually go out of their way to be nice to other tenants."

Still, with the housing market booming city-wide, whorehouses aren't as welcome as they used to be. The broker managed to locate one brothel-friendly building in the West Fifties, but apparently, one of Gil's representatives nixed the deal. As it was explained to Crosby, the new site wasn't within the two police precincts—20th and 24th—where the proprietors of the ground-floor business felt comfortable; what that meant, exactly, was left unstated.

Crosby's patience ran out, and he called the 24th Precinct—anonymously at first. Then he called Community Board 7, City Council member Ronnie Eldridge's office, and the Jewish Center next door. "No one seemed to care or have the time to help me," he says.

Deputy Inspector Kevin Barry of the 24th Precinct told *New York* that he was unfamiliar with any such complaints on West 86th Street, adding that he'd be "very interested to know any allegations of prostitution, as well as allegations of police corruption. I know of no deals anyone has with anyone in this precinct." He pointed out that the precinct is only responsible for street-level arrests, and that any indoor prostitution activity would be pursued by the Manhattan North Vice Squad. An hour later, however, Barry called back to say that three arrests for prostitution had been made at 129 West 86th Street back in 1995, and that there was "an active investigation that I cannot comment on."

MEANWHILE, GENERAL Property Management, which managed the building before Crosby's purchase, continues to pursue the tenant's eviction through legal channels. To handle the case for her, Gil has hired Jay Stuart Dankberg, a former housing-court judge who, during his time on the bench, was loathed by the landlords that came before him. Dankberg refused to comment on the case—or even, initially, to confirm he was representing Gil. But Eric Kahan, a partner at Sperber & Denenberg who represents GPM, says, "Dankberg's doing the usual kitchen-sink thing, claiming everything—rent-stabilized status, improperly served notice, rent overcharging. It could drag on for months."

Gil and friends clearly aren't anticipating having to move anytime soon. On a recent visit to the building, Crosby was shocked to discover that a second-floor apartment that's supposed to be vacant had recently had a new lock installed on the door. The top floor, which still contains the possessions of an elderly tenant who died there, also showed signs of suspicious activity: A fold-out couch had been freshly made up with cheap-motel-quality linens. The brothel has apparently colonized it.

Business, indeed, seems to be brisk. On a recent afternoon, a series of middle-aged men were seen ducking in and out of the ground-floor apartment. The young man who answered the door refused to give his name or say whether Evelyn Gil was there, and he declined to pass along a message to her. When asked if a house of prostitution was operating out of the apartment, the man gave a cold, hard stare and said, "Why would you ask a question like that?" Then he closed the door.

As absurd as he finds his current situation to be, Crosby's careful not to paint himself as a victim. "For all this hassle, I still think I'm getting a good deal here," says Crosby, who recently received a promise of swift action from one of the mayor's community-outreach aides. "But I got this problem on my hands that laws are supposed to be able to deal with, and I want it dealt with.

"Maybe I'm a fool," he allows, gesturing at the neighboring row of stately prewar buildings. "But look around. Who would've ever expected to find a whorehouse here?"

HUGO LINDGREN

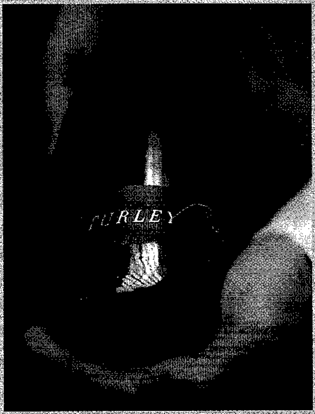
COLLECTING

Fine Whining and Late-Vintage Legislation

THE BOTTOM MAY HAVE DROPPED OUT OF THE market for dead-president memorabilia, but among New York's conspicuous consumers, interest in wines has never been higher. And of all the status-conferring symbols of oenophilia, scoring a place on the mailing list of boutique California vineyards like Williams Selyem, the Grace Family, and Turley—which sell little of their precious product in stores—is like bagging a lease on a rent-controlled classic six.

But just as New Yorkers have learned to covet these Pinot Noirs and Cabernet Sauvignons, they're finding their desires frustrated by an obscure law that prohibits the direct shipment of alcohol between New York and other states. State attorney general Dennis Vacco is enforcing the 1934 statute, he says, to prevent minors from buying liquor over the Internet or through catalogs. Coincidentally, perhaps, if the alcohol New Yorkers now buy interstate were sold in-state, New York would gain $8.4 million in taxes. (A pending bill would allow the interstate commerce if vineyards paid the sales tax and labeled all shipments: CONTAINS ALCOHOL, SIGNATURE OF PERSON AGED 21 OR OLDER REQUIRED FOR DELIVERY.)

Elizabeth Killen, a catering manager, was informed by Turley vineyards that it couldn't deliver her latest order. "They gave me three weeks to figure out a way to get the wine," she says. "I was annoyed at the laws. They're ridiculous." And they could get worse: State Senator Serphin Maltese introduced a bill this year to make direct wine shipments a felony.



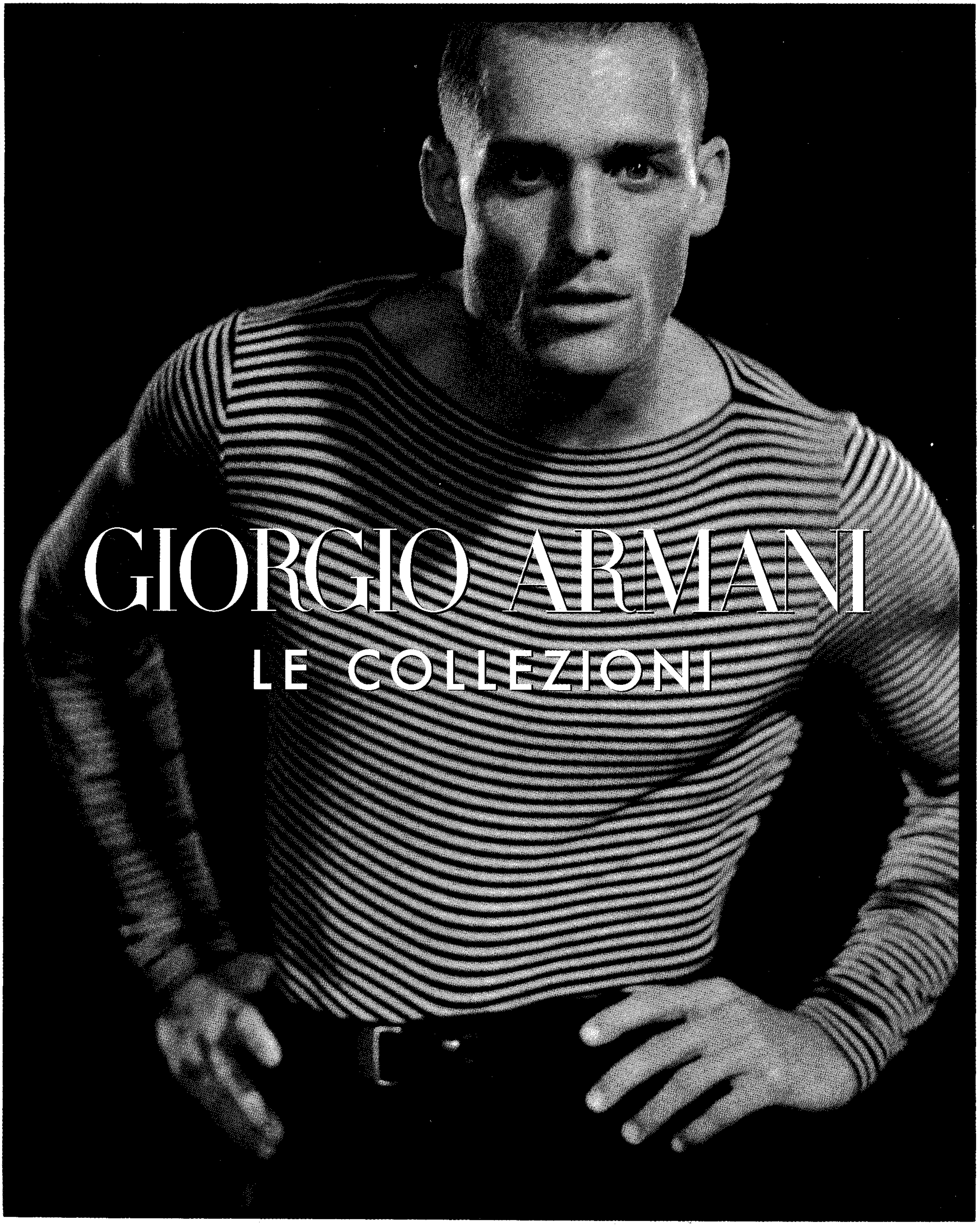
A rare bottle from the Turley vineyard.

Vineyards, which are federally licensed, are eager to comply, and so are air-freight companies. Federal Express and UPS won't ship wine between New York and California. One desperate connoisseur arranged to have his bottles delivered in an unmarked trucking crate.

These wineries may make deals with New York stores, but selling on such a small scale can be more hassle than it's worth. For now, New Yorkers' only hope is to go to restaurants that have some of the lost wines in stock—like Windows on the World, which bought Selyem Pinot Noir back before the World Trade Center explosion. Wine collecting was a lot safer back then.

GAIL GLICKMAN HORWOOD

Photograph by Robert Wright.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GALLERY

Thirty Dealing

New York WASN'T THE ONLY LOCAL INSTITUTION FOUNDED in 1968. Below, three other holdouts celebrate life at 30.

Mena Sofer, manager, Oliver Locksmith, 1189 Lexington Avenue: "Back in the seventies, there were 15,000 robberies a month—not many locksmiths and a lot of crime. Now our business is just *okay*. Cutting crime is a great thing about Giuliani, but then I'm paying so much in parking tickets, it's a real shame."

Vinnie Motisi, owner, Vinnie's Pizza, 285 Amsterdam Avenue: "When we started out, the place was half the size, and Erik Estrada used to be the delivery boy. We've used the same ingredients since day one. We make our own dough, which has a very natural flavor. We go all out. So there's one thing I can't understand—why people have to put grated cheese on that beautiful, creamy mozzarella. Why do people *do* this?"

Victorio Aguerro, barber, Ideal Barber Shop, 107 Lenox Avenue: "The shop has been here for like 100 years. Benito Lugo bought it 30 years ago. One of the reasons people keep coming here is haircuts are cheap, $8, but for the last few years, parking is a problem. Cassius Clay came here for haircuts back before he was Muhammad Ali. He still comes around, but only to visit the mosque."

CONNELL BARRETT

PUBLISHING

Random Outcomes

LAST MONDAY, WHEN THE PUBLISHING WORLD SHOULD HAVE BEEN preoccupied with the important business of picking winners in office Oscar pools, fax, phone, and e-mail lines were burning instead with the surprise news that Random House, the flagship of S. I. Newhouse's family publishing empire, had been sold to the German conglomerate Bertelsmann. Nearly all the affected parties were caught unawares. "I understand how surprised you must be about this news," Alberto Vitale, Random House's CEO, wrote in his statement to his employees. That understated it considerably. Putting a finer point on it, one literary agent said, "Everyone in the industry is on the ledge." But as soon as the sheer terror subsided, book people large and small were left to try to figure out who wins and who loses. Here's what they're saying:

● **BLOCKBUSTER AUTHORS:** Tom Clancy, Patricia Cornwell, John Grisham, and Michael Crichton are international multimedia magnates themselves—almost partners with the big publishers, and therefore happy to see them merge and grow.

● **SUCCESSFUL AUTHORS, NON-BLOCKBUSTER VARIETY:** Writers who depend on auctions to boost their advances will have to learn to live on less, or reconsider that teaching job in the Midwest. Bertelsmann put an end to competition among divisions when it bought Bantam Doubleday Dell, and it's likely to do the same at Random House.

● **ESTABLISHED LITERARY AUTHORS:** Have no fear. No one wants to alienate John Updike, Don DeLillo, Thomas Pynchon, or Toni Morrison.

● **STRUGGLING LITERARY WRITERS:** There's no shortage of small and medium-size presses willing to fork over $5,000 for a brilliant debut novel, but breaking out will be tougher. Serious nonfiction writers without obvious cachet should familiarize themselves with university presses.

● **SUPERSTORES:** Expanding and merging will help publishers level the playing field against the big chains, which they've long been eager to do. Borders and Barnes & Noble will be forced to make concessions. But no one's lost any sleep yet over Bertelsmann's expected entry into the world of online bookselling.

● **INDEPENDENT BOOKSTORES.** Another threat to an already endangered species. Small stores often survive by juggling payments to their vendors; fewer vendors means less juggling and more cash out the door.

● **RANDOM HOUSE'S OLD GUARD:** Though the sale initially seemed like a betrayal of the reputation they'd so carefully built, secondary spin suggests that kicking Vitale upstairs and replacing him with an administrator of less stature might free up editors like Sonny Mehta and Ann Godoff to do what they do best.

● **PUBLISHING EMPLOYEES:** Perhaps as many as 30 percent of the people who work behind the scenes will be laid off. But not the people who show up at book parties, so no one will notice.

S. I. Newhouse

● **AGENTS:** Total anxiety. Fewer places to sell their clients' books, fewer power lunches.

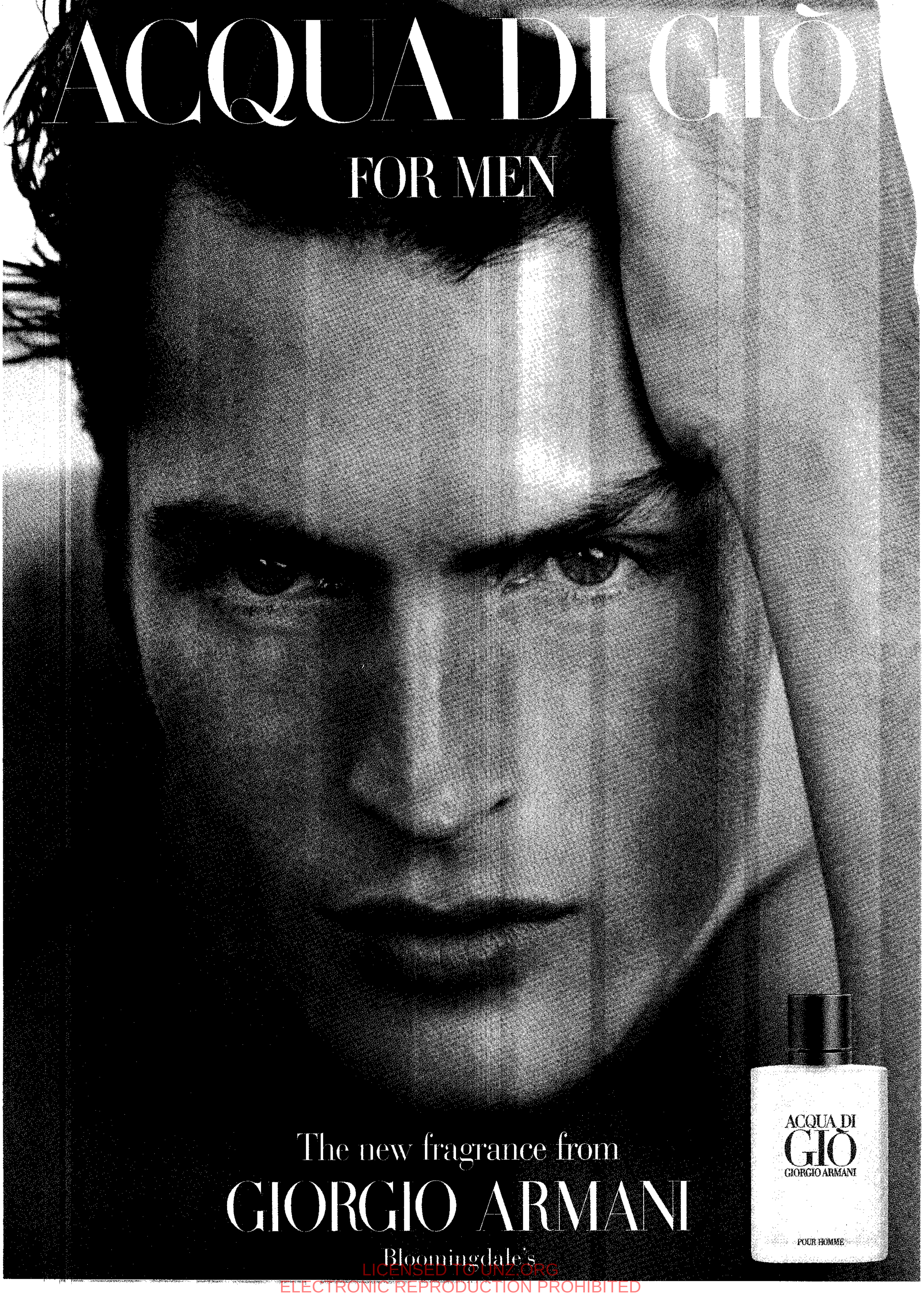
● **THE BOOK-BUYING PUBLIC:** With too many books out there already, no one's likely to notice the slight downtick that's expected to occur.

● **BERTELSMANN:** A big winner. Poor Bertelsmann had an extra $4 billion in cash, but, given its extensive and well-diversified holdings, almost no way to spend it without bumping up against Germany's antitrust laws. A billion dollars for Random House gave it a massive market presence and a nice big hunk of America's cultural heritage.

● **S. I. NEWHOUSE:** A billion here, a billion there—in cash, no less—and you can underwrite *The New Yorker* for years to come. A very big winner (though still a very little man).

MICHAEL MAREN

Photographs: left, from top, Safia Fatimi; Michael Kenneth Lopez; Ronnie Andren; right, Rose Hartman/Globe Photos.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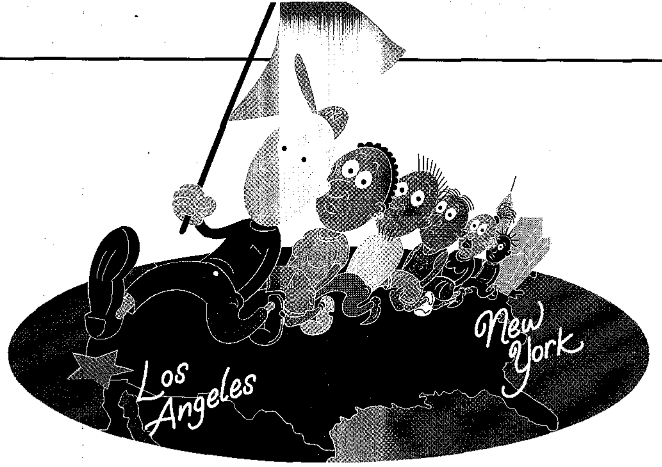
SOCIAL SERVICES

Exile in L.A.

Why New York ships gay foster kids to California.



At age 15, Akil R. was nothing but trouble—shoplifting, staying out late, jumping into a brawl in a subway car. Eventually, a family-court judge decided that the grandmother who raised the boy could no longer control him. So, as it does to hundreds of other teens every year, New York City's Administration for Children's Services (ACS) sent Akil to a group home.

Because he is gay, however, and difficult to manage, the home he was sent to was in Los Angeles.

The city has started placing gay foster children in need of special attention with L.A.'s Gay and Lesbian Adolescent Social Services (GLASS). According to Nicholas Scoppetta, commissioner of the ACS, "It's not really ACS policy; it's an accommodation made for a particular child." So far, only Akil has been sent, but three more boys have been recommended to follow him there.

The 2,800-mile trip is a long way to go to make a problem disappear (and at $53,076 a year per child, an expensive one). But at the moment, there's nowhere on the East Coast that can house these cases. Most foster-care agencies won't take effeminate or openly gay boys because they tend to be targets for abuse by other teens. New York does have one home for gay kids, Green Chimney's Gramercy Residence—which houses 25 teenagers—but it isn't licensed to handle kids who have psychiatric problems or who are younger than 16. And the city already faces a lawsuit because too many teens sleep on cots each night in a municipal office.

Gerald Mallon, associate director of Green Chimney, says that in difficult cases like Akil's, L.A. is the only option. Of the three boys headed there, one is a 13-year-old who has been rejected by 32 foster-care agencies, and who was briefly placed with Mallon before setting fire to his room; another has been unwilling to give up prostitution and was arrested on the stroll last month. Kids who've gotten into that much trouble already, Mallon says, "need to be in smaller settings. They have serious psychological problems."

GLASS provides highly structured group homes with intense counseling. "They get tons of therapeutic treatment," says Terry Constantino, the intake coordinator there. "It's the only home like this in the country."

But many advocates for gay youth in New York, while quick to praise GLASS's innovations, criticize the cross-continental solution. "It's sending them out of state and out of sight," says Verna Eggleston of the Hetrick-Martin Institute, a service agency for gay teens in New York. "We have enough resources in our state to make it work here."

Four months in L.A. didn't do much to solve Akil's problems. "From what they tell me, it was good supervision there," says his grandmother, "but he broke the rules." In November, he left the GLASS facility altogether, eventually showing up hungry in his grandmother's kitchen. Now he's entered a lockdown program upstate.

According to Angela Amel, the director of the Streetwork Project, a drop-in center in New York that sees 400 gay and lesbian homeless kids every year, the boy's willingness to jeopardize his freedom by returning to the city is not surprising. Kids shipped to the other side of the country, she says, "would lose all connection to their family, friends, anything else they grew up with. It sounds like a very lonely thing." Andrew White

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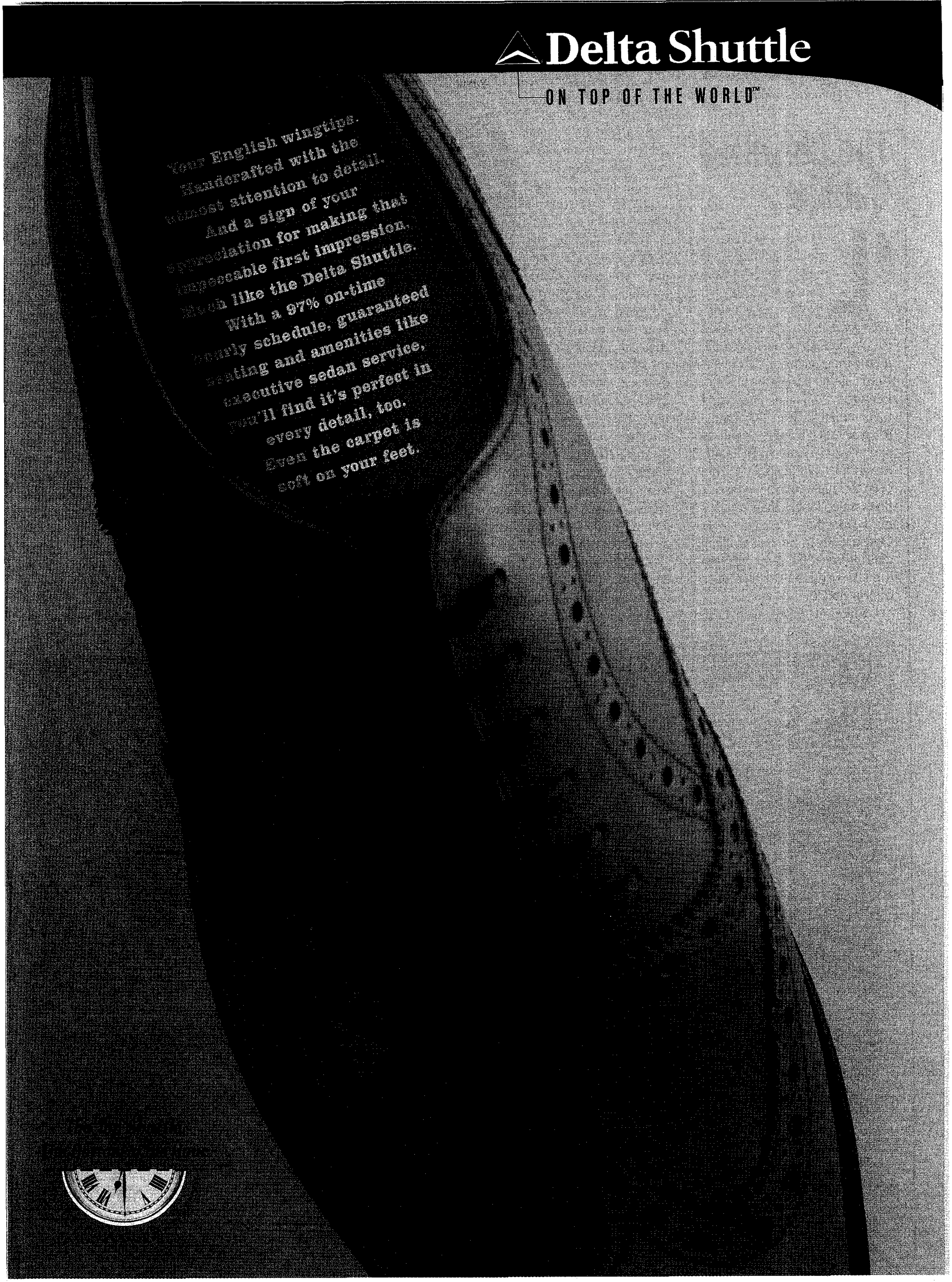
MEDIA

How About a New Section Called *Exploiting*?

With its ever-proliferating number of bite-size sections and its rich, warm hues, the new New York *Times* seems at a glance like the jolly handiwork of happy craftsmen. According to an employee survey released last week, however, there is dissent among the merry elves in Sulzberger's workshop. Says one employee, "Even terminally cynical reporters who grouse about what a screwed-up place this is were surprised by the degree of consensus." Joyce Purnick, the editor of the Metro section, notes that only 30 of her 150 employees participated, and 78 percent overall felt proud to work there. Still, she says, "I don't think we've figured out how to spend as much time as we would like communicating with the staff, but I think it says a lot that the paper is willing to face up to it." Herewith, a sampling of the results by category: *Times* employees, News employees, and Metro employees. Sarah Bernard

	NYT	NEWS	METRO
How would you rate the New York *Times* in communicating to employees about matters that affect them? (percentage answering very good or good)			
How would you rate the fairness and consistency with which policies are administered? (very good or good)	26%	30%	17%
When changes are made in policies, practices and procedures, communications are usually handled well. (strongly agree or agree)			
Employees where I work trust management.	22%	27%	17%
Job pressures seriously interfere with my time for my personal or family life.			
I receive the career development direction I feel I need.	19%	13%	10%
Where I work people are willing to openly confront problems.			
Employees where I work are made to feel they are an important part of the *Times*.	30%	X	10%

Illustration by Gus D'Angelo.



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YELLOW JOURNALISM

THE TAXICAB REPORT

The Charmed Cabbies

'LET ME GO THROUGH my little ritual here. I need you to introduce yourselves," says the professor, a middle-aged Jamaican and a dead ringer for Willis Reed, to a roomful of men—most grumpy—from Pakistan, Haiti, Bangladesh, China, Ecuador, Ghana, Colombia, Israel, and Riverdale. "My name is Ricard," says a man in the second row. "I come from Haiti. I live in East Flatbush, and I have been driving a cab for a very long time, much longer than you. It's a big headache." Welcome to LaGuardia Community College's continuing-education program for taxi drivers. Cabbies call it Charm School.

Unlike at more traditional etiquette courses, however, the predominant question among these students isn't which fork to use first or how to address a thank-you note but a more basic one: What are we doing in this stupid classroom?

Technically, they're here because the Taxi and Limousine Commission—in an effort to improve its fleet's image—last year mandated that cabbies must take the four-hour course. But these drivers, most of whom have been behind the wheel for more than ten years, would rather be picking up fares than ponying up the $20 enrollment fee. "My name is Martin," said one. "I'm from the United States of Oppression—see, that's the way I feel about it. I think we're very oppressed. I think we should organize a union of 40,000 strong, and then when things like this school happen to us, then we strike and get back at all the oppression that we suffer."

Though the curriculum includes some useful information about legal technicalities, as well as how to deal with the daily outrages of hackdom, it keeps drifting back to subjects that no one finds even remotely relevant. "In that class, we spent twenty minutes talking about what to do when you get hailed by a blind person," remembers one alumnus. "Twenty years I've been driving, and I've had exactly one blind fare. Getting him in and out of the cab was no problem."

The instructor assures the drivers that smiles and friendly greetings boost tips. And that driving someone to Atlantic City is a handy way to make $275. The drivers shake their heads—a couple of longtime vets say they expect a fare like that maybe one shift every decade.

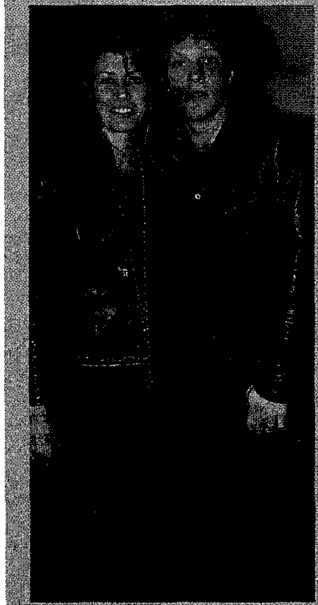
But afterward, one hack sees some good that might come out of the class and out of Martin's rousing call to arms. "Unless you're on line at the airports, drivers rarely ever talk to one another," the cabbie says. "But at the end of the class, some people were talking about organizing a union."

MANNY HOWARD

THE SCENE

Film Forum

Photographs by Patrick McMullan



Dorothea and Jon Bon Jovi at a special screening of *No Looking Back* hosted by Gramercy Pictures and Perry Ellis.

Carl Bernstein and Dustin Hoffman at the Waldorf-Astoria Hotel for the American Museum of the Moving Image's salute to Hoffman.

Carol Channing, Rita Gam, and Arlene Dahl at '21' for an Oscar party.

Robin Tunney and Jane Pratt at a special screening of *The Newton Boys* sponsored by Emanuel/Emanuel Ungaro.

Grace Mirabella, H.R.H. Prince Philip, and Dr. William Cahill at the Four Seasons to view the new Rolls-Royce Silver Seraph.

Mick Jones, Lee Radziwill, and Ann Jones at Elaine's for *Entertainment Weekly*'s fourth annual Oscar party.

Illustration by Danny Hellman.

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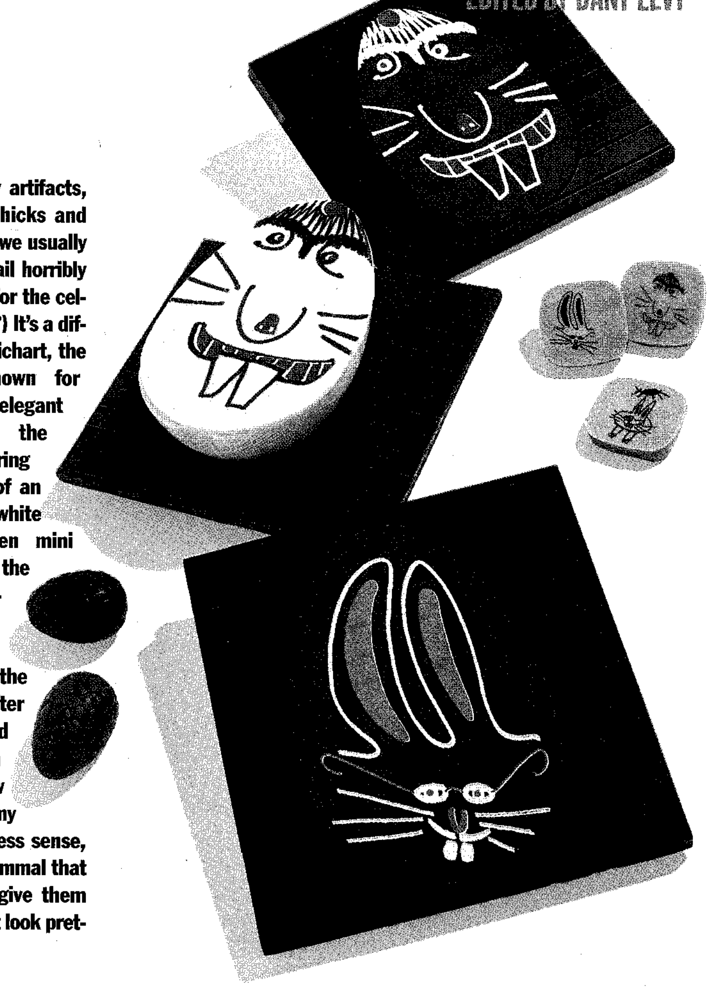
GOTHAMSTYLE

EDITED BY DANY LEVY

Hey, My Kid Could Have Drawn That

They may work as kitschy artifacts, but those marshmallow chicks and big foil-wrapped eggs that we usually think of as Easter candy fail horribly as edible substances. (As for the cellophane grass, who knows?) It's a different story, however, at Richart, the midtown chocolatier known for gallery-worthy sweets in elegant humidors. This season, the French confectioner is offering a highly evolved version of an Easter bunny in milk or white chocolate, filled with ten mini chocolates. The images in the $39 sculptures were designed by Clarisse Richart, daughter of the company's founder. Speaking on the phone from Lyons *way* after her bedtime, the 8-year-old said she has only ever seen rabbits on TV, so she "drew one of them to look like my father." Which makes no less sense, in the end, than a furry mammal that lays eggs. "And I didn't give them mouths because they didn't look pretty," she adds.



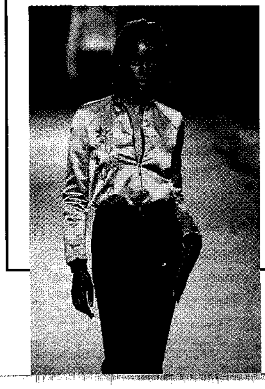
BODY TYPE

It's a Bird . . .

● Legend has it that Aborigines used the fat of the emu to soothe sore muscles or inflamed skin: In the pre-Ben-Gay era, they'd tie the stuff onto their aching limbs and lie out in the sun for a while. Now, centuries later, the emu has landed again, in a more user-friendly form. Proponents of emu oil (derived from the ostrichlike bird's fatty tissues) claim its extremely high concentration of oleic acids can stimulate cell regeneration, thickening sagging skin and promoting healing. Accordingly, it's being touted as everything from a wrinkle remover to an eczema treatment. "It is excellent at soothing irritated skin almost on contact," says one Manhattan doctor who recommends emu oil to cancer patients undergoing radiation. Refined emu oil, sold under the brand name Kalaya (call 888-4-KALAYA), is available both in its pure form and blended into creams and lotion—far handier, in any case, than strapping on some fat. KATE COYNE

Grease Residue

A revival of *Grease* might seem like an exercise in redundancy, since the 1977 movie was itself a less-than-historical rendering of an imaginary fifties teenscape. But Paramount's re-release of the film does, at least, spotlight the appearance of Rydell High fashions at London's recent runway shows. Stella McCartney's collection for Chloé seems to have captured the spirit of Rizzo's reigning girl clique, the Pink Ladies. The line includes bubble-gum-colored jackets, pink satin blouses, and stiletto go-go boots. The clothes won't hit the stores for a bit, but dig in your closet and you might find you still own a few originals. Or at least a few knockoffs from the last time they were revived.



In the Swim

When Pamela Crimmins, a Yale-trained artist, started photographing her daughter two years ago in their pool, she was looking for a way—as she puts it—to "take advantage of children's natural propensity to movement." The results were so unusual that she started offering "Splash Photography" as an upscale (and offbeat) alternative to the Sears Portrait Studios. Distorted by the optic effect of the water, her subjects come out looking like shimmering fish, or dangling octopi. "I encourage parents to select not just for the face but for the body language too," she says. "Kids' bodies change tremendously from year to year, so it's great to have a record of the full body." But if art isn't enough to justify the $400 price, there's always vanity. "The weightlessness is flattering," she explains. So, unsurprisingly, some parents have dived into the pool, too, hoping it will be a fountain of youth. "I took a session with my mother," adds Crimmins, "and she looks about 30." A solo show opens May 9 at the Scott Pfaffman Gallery. ALEXANDRA LANGE

Photographs: clockwise from center, James Worrell; Jen & Des Bartlett/Bruce Coleman; Pamela L. Crimmins; Corina Lecca; Photofest.

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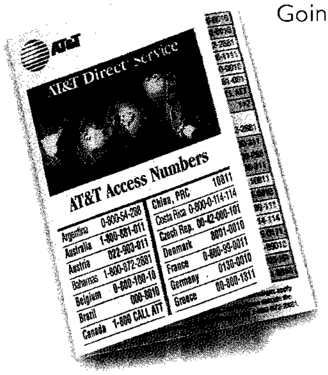

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Political X-Ray

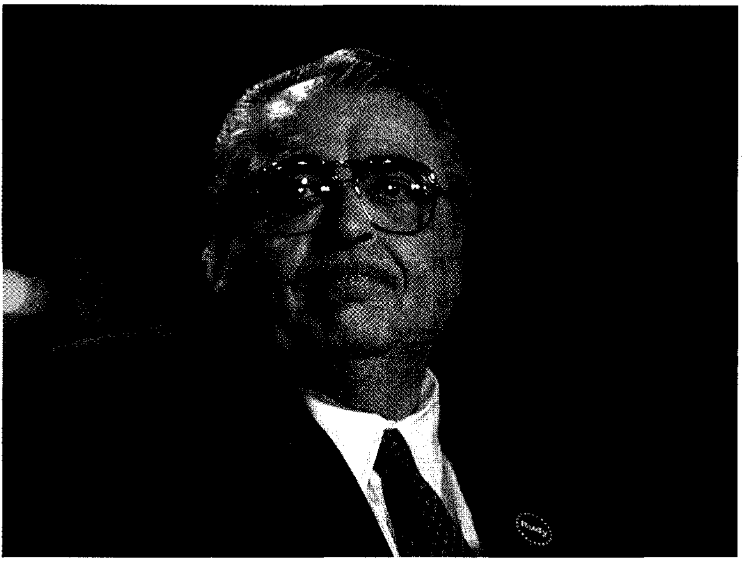
Though no one is more practiced in the rough art of survival than Liberal Party boss Ray Harding, the race for governor is likely to test his mettle.

SCAN WITH ME THE SPARE LEGAL office of Ray Harding, Giuliani inner-circle-ite and Liberal Party panjandrum. A large photograph—a fish-eye-lens view of Inauguration Day, City Hall steps. A few shots of Ray and the boys, Russell and Robert. A large ashtray, of the sort lawyers might have received as Christmas gifts from satisfied clients back in the days when people gave ashtrays for gifts. Pack of Camels. Small Tigger doll on the desk.

If you had asked me on whose desk, of all the people I know in the world, I would least expect to find this little amulet of happy innocence, I might well have said Ray Harding's. The phrase "out of central casting" was not invented for him, but it easily could have been. Orotund, jowly, straight-talking, and chain-smoking, Harding looks exactly like what he is—a political boss. But even political bosses have, and love, granddaughters, and one of Ray's bought him his doll after he teased the child by intentionally mispronouncing the animal's name.

Teasing, or at least circumspect calculation, is a political art, too. And this political year, as Harding's party begins the process of deciding which candidates it will support for statewide races, he has some delicate decisions to make. New York is one of the few states with more than two officially recognized political parties. The Liberals, like the Conservatives and the Right-to-Life Party and a few others, must earn the right to exist every four years by nominating someone for governor who then receives at least 50,000 votes. If they fail, they lose their ballot status, and they have nothing else. Since Harding's been in charge, the decisions have been easy: Carey, Cuomo, Cuomo, Cuomo, and Cuomo. Someone with nowhere near Harding's considerable savvy and intelligence could have kept the party breathing with those headliners: In 1994, even in defeat, Cuomo pulled 92,001 votes on the Liberal line.

This year? "If there was ever a year when the Liberal Party was motivated by pure instinct of survival," says political consultant Norman Adler, who's had his run-ins with Harding in the past, "1998 is the year." Republican George Pataki has $11.2 million and five Democratic opponents who, as things look now, have about the same chance against the governor that those other movies did against *Titanic*. The gubernatorial election may not even be close, and if it isn't, getting 50,000 people to vote for a loser on the party's Line E, five columns over, where most voters don't even look, will challenge even Harding's talents. No strong candidate, no 50,000 votes. No 50,000 votes, no party. No party, no . . . Ray.



Life of the party: The wrong endorsement could threaten Ray Harding's Liberal Party.

"I'M NOT READY FOR THAT," HARDING growls when I ask about the party's endorsement. "I'll tell you where we are. We always have a process we adhere to."

This consists of the Liberal Party "policy committee" meeting on two Saturdays in April and interviewing candidates for statewide office who express interest in the Liberal nod and then announcing its recommendations shortly thereafter. But practically everyone who watches local politics believes this process to be the electoral equivalent of Captain Renault's tab, on which he insists that Victor and Ilsa Laszlo permit him to send their table a bottle of Monsieur Rick's best champagne. This committee probably does meet; Carl the waiter brought the good captain a check at the end of each night, too.

Whatever; if the watchers are right, and Harding does make these decisions by fiat, then consider the options he has before him, and listen to what he has to say about each.

On Peter Vallone: "I think well of him. Successful in large measure in transforming the City Council from the rubber stamp it had been into a body that has a certain relevance and impact."

On Betsy McCaughey Ross: "I think she's interesting. Several years ago, it was obvious that Al D'Amato and George Pataki thought she was qualified to sit in the governor's office." Okay; the implication being that she in fact is? "The implication is that it's because of them that she is in this high position." Okay; so she's qualified? "Yes. She's the lieutenant governor."

On Jim Larocca: "Held important posts in the Carey administration [in which Harding worked]. I've known him for many years, and I think he's a very able man."

On Richard Kahan: "Very able. Innovative of thought. I've known him for many years from the Carey administration, where he held a number of important posts. A Bob Moses Jr. type, if you get what I'm saying. Builder. Red-tape cutter. Works with communities."

Photograph by Richard B. Levine.

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On Joe Hynes: "Knew him from our days of state service, when he was the nursing-home prosecutor. Supported him for Brooklyn D.A."

Harding doesn't give much. But he is a man who chooses his words with a diplomat's precision. Does that little string of superlatives tossed in Kahan's direction mean anything, other than the fact that Harding is probably aware I've written admiringly of him? Vallone and Hynes sounded like kiss-offs—or does he just want me to think that? Like I said, teasing is a political art.

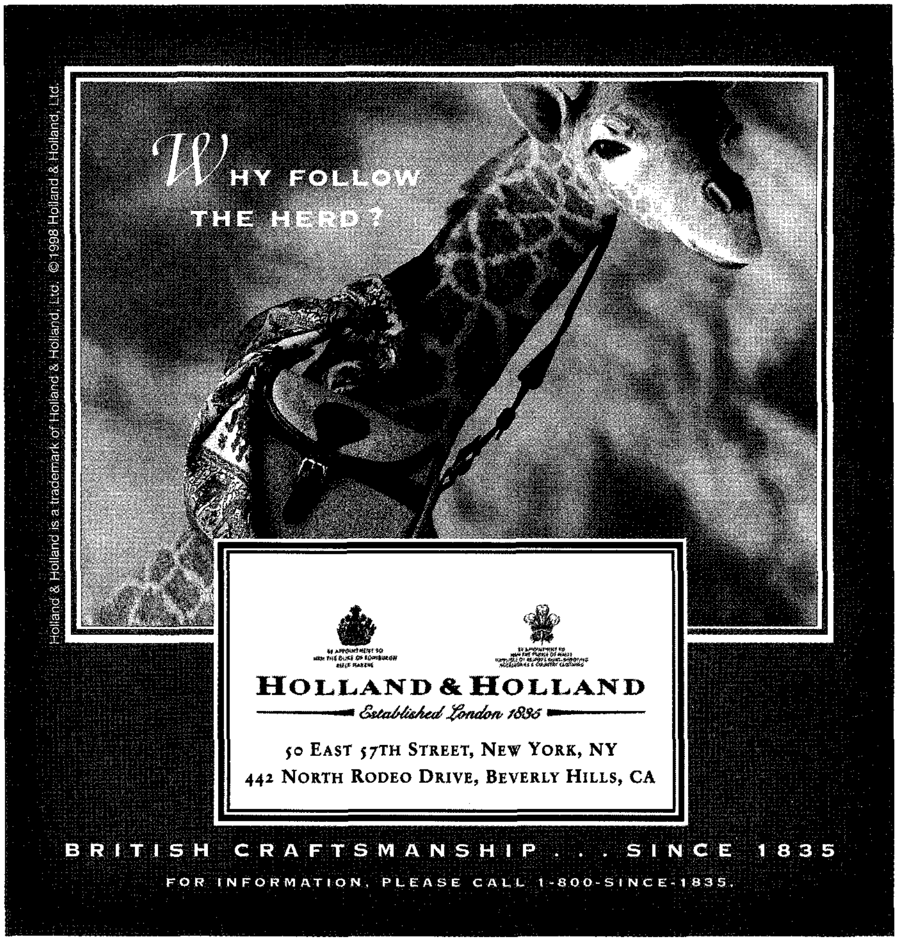
General opinion has it that the party will endorse McCaughey Ross. Harding protests that this view comes from the *Times*, which produced a piece to that effect last December that Harding says was mere speculation. It does make political sense: She's the best known, the only woman, cavalier enough that, even if she lost the Democratic primary, she'd probably keep running, in effect trying to steal 50,000 votes from the person who beat her. She has another quality that ill-financed parties, whether Liberal or Democratic, tend to admire: She married well, and her husband has the dough to puff up the coffers.

"It'll either be somebody nobody's thought of, like a celebrity name, or Betsy," says consultant Hank Morris. "Alec Baldwin, or FDR Jr. Jr. Jr., or something." Hmmm. But there aren't any more Roosevelts around; the Kennedys who are don't seem interested; there is a Cuomo or two, but . . . nah. Besides, Ray and Mario never liked each other much; Cuomo tried to run him out of politics in 1983, but Harding survived and, after choosing the right horse in Giuliani in 1993, finally got the power to match his baleful glare and mighty girth.

Strangely enough, though, the Giuliani alliance that made him powerful could prove his undoing. If Harding had been in the current pickle, say, ten years ago, it's easy to imagine that Democrats and union leaders and others would have rallied to the Libs' side in their time of crisis. Après Rudy, those people might enjoy watching Ray dangle from the sapling's limb.

Harding's political obituary has been written before. There was the Cuomo feud, and the aftermath of 1989, when Giuliani had lost, which left Ray scrambling to patch things up with Democrats. From a survival point of view, he usually ends up making the right choice, but this year, the right choice is especially hard to discern.

Oh, bother. ▬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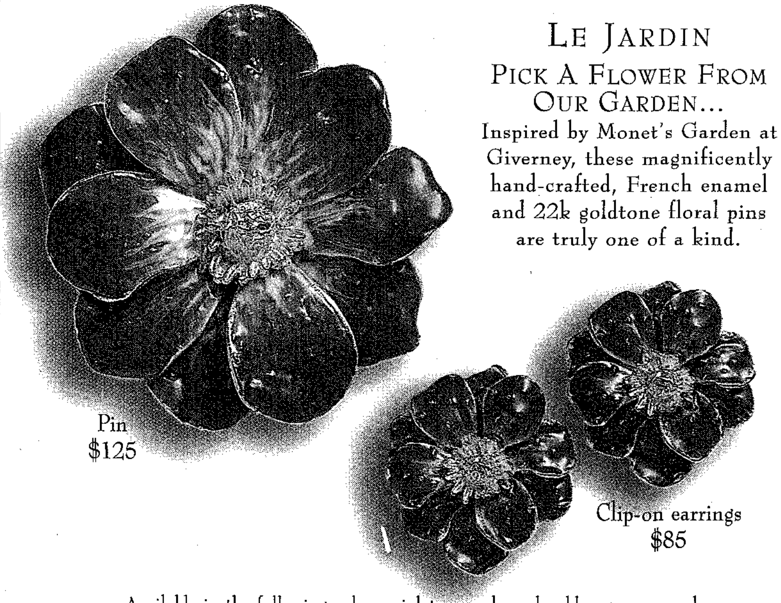

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THE NATIONAL INTEREST HANNA ROSIN

Shiny, Happy Politicians

Just as Giuliani tries to make New Yorkers say please, polite politics is becoming all the rage on Capitol Hill. Never mind that little tiff between Ken and Bill.

NEW YORKERS STILL CHAFE AND squirm when their mayor tries to foist good manners on them. But here in Washington, our spirit has long been broken. We accept, with hangdog humility, that our etiquette is disgraceful, that we are unfit for finer living. And with Eliza Doolittle modesty, we welcome all attempts at edification. So it was that on a lazy afternoon last week, while the president was away in Africa and the scandal was forgotten, a group of senators and other distinguished citizens gathered eagerly to be lectured on decorum by Mike Mansfield, Senate majority leader from 1961 to 1977, a straight-backed Montanan who, at 95, still walks seven miles a day and holds a full-time job at Goldman, Sachs. One by one, the audience filed into the Senate chamber to be rapped on the knuckles by the ghost of Congress past, a lost and magical time of doffed hats and gentle admonishments: "It will do us good to wallow in Senate lore," said Senator Robert Bennett, a Mormon from Utah, "and learn to be more civil to each other." Even Senator Don Nickles of Oklahoma, among the prickliest of members, raced to his civics lesson, admitting that "yes, we have a lot to learn from this great man."

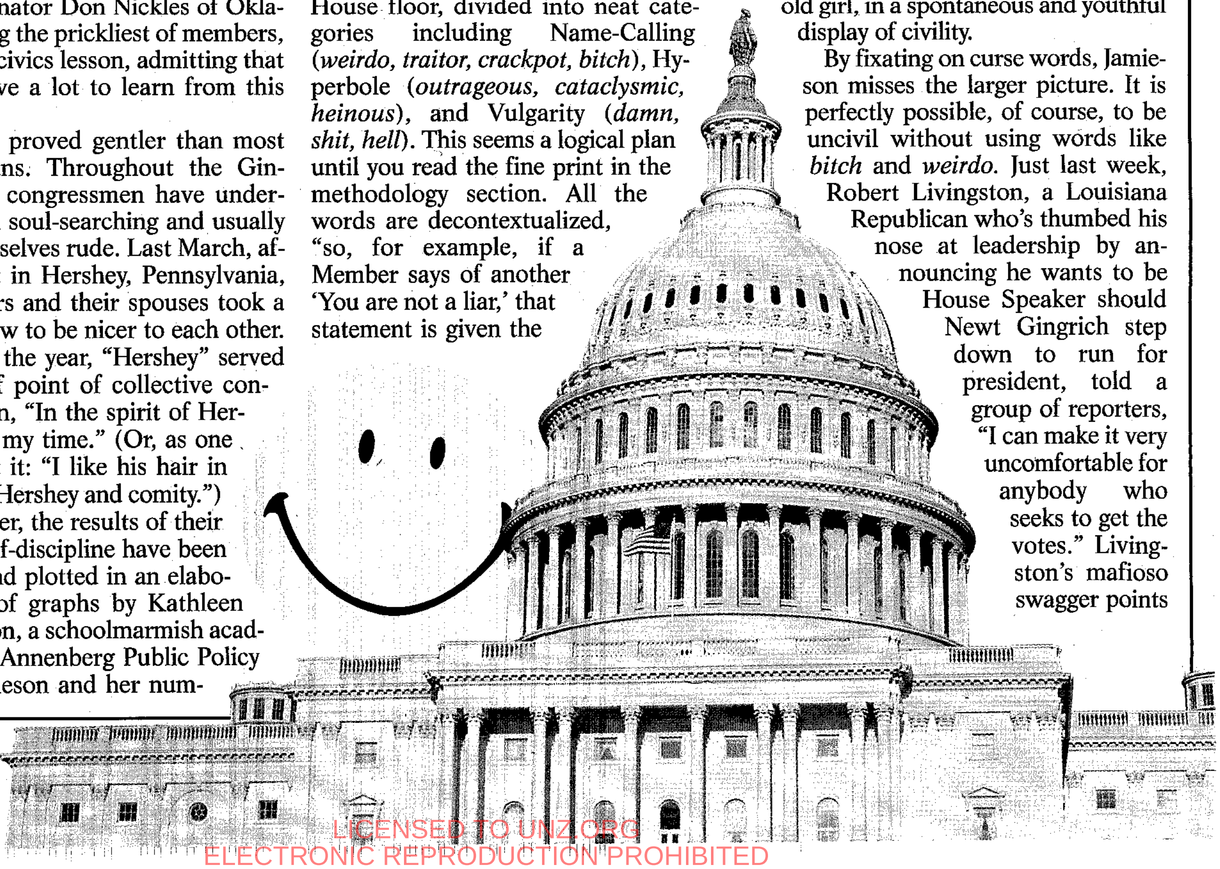
Mansfield proved gentler than most disciplinarians. Throughout the Gingrich years, congressmen have undergone painful soul-searching and usually judged themselves rude. Last March, after a retreat in Hershey, Pennsylvania, 200 members and their spouses took a collective vow to be nicer to each other. Throughout the year, "Hershey" served as a kind of point of collective conscience, as in, "In the spirit of Hershey, I yield my time." (Or, as one member put it: "I like his hair in the spirit of Hershey and comity.") One year later, the results of their efforts at self-discipline have been tallied up and plotted in an elaborate series of graphs by Kathleen Hall Jamieson, a schoolmarmish academic at the Annenberg Public Policy Center. Jamieson and her number-crunchers have judged the year a qualified success, with a statistically significant drop in name-calling on the House floor.

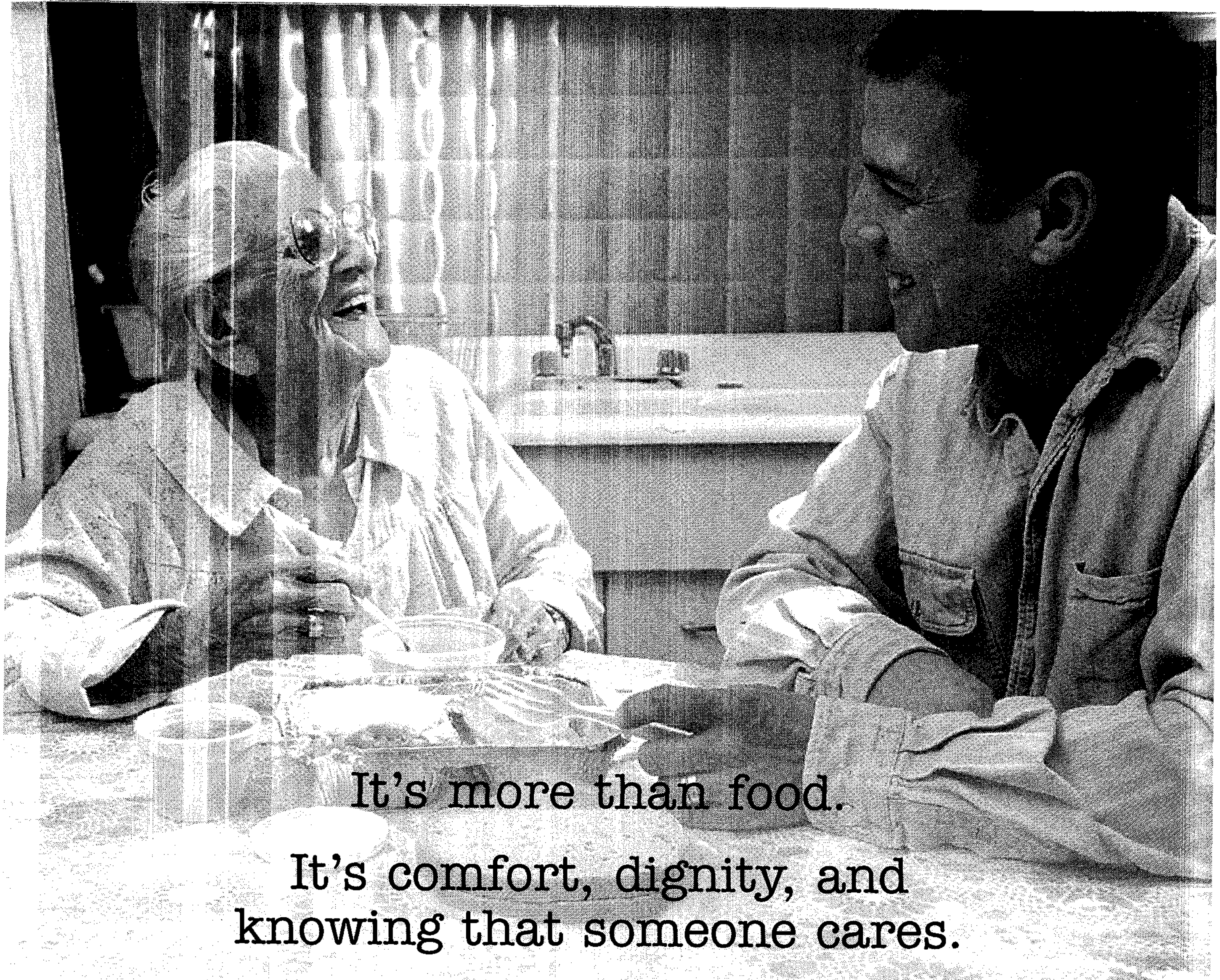
The members are pleased, but not too pleased, because there is always more work to be done. "It puts in a quantified and objective form what many of us have felt was changing about the place," says David Skaggs, one of the organizers of Hershey. But Skaggs, an old Boy Scout who is retiring this year, still wants to stay vigilant and make sure he leaves "the campsite cleaner than [I] found it." Ray LaHood, the second organizer, will spearhead the cleanup effort: gathering a civility task force for monthly meetings to plan "Hershey Two" as well as other social events, such as a summer picnic with spouses. Meanwhile, *Roll Call*, the Hill's watchdog paper, is pushing for Congress to establish an "annual Civility Index."

It doesn't take a statistician to realize how pointless this whole exercise is. In fact, only a statistician would judge this year to be robust in comity. One way Jamieson measured civility was by counting up all the bad words used on the House floor, divided into neat categories including Name-Calling (*weirdo, traitor, crackpot, bitch*), Hyperbole (*outrageous, cataclysmic, heinous*), and Vulgarity (*damn, shit, hell*). This seems a logical plan until you read the fine print in the methodology section. All the words are decontextualized, "so, for example, if a Member says of another 'You are not a liar,' that statement is given the same weight on the lying index as a statement that 'You are a liar.' "

A quick search for the forbidden words in *The Congressional Record* shows that most of the time, the members are not even talking to one another, and sometimes it's not even them talking. The first reference to *weirdo* is in a eulogy by Senator Patrick Leahy for a woman named Joanne Rathgeh, who "went into the scariness of New York City, filled with weirdos, kooks and nutcases." Most of the others are from departed House loony Bob Dornan, complaining about NEA "weirdos." Then there's *bitch*. You would think it might make the front page, or at least the gossip section, if one congressman called another bitch on the House floor. Well, there's a reason you haven't heard about it. One use of *bitch* is a quote from Fidel Castro, and another from some Teamster lowlife, both calling some rival a "son of a bitch." A few members use *bitch* as a verb, as in "bitch and moan." Most of the others are from members and their constituents complaining about gangsta rap: "Any video that calls a woman a bitch . . . then I don't want to watch it," says a 14-year-old girl, in a spontaneous and youthful display of civility.

By fixating on curse words, Jamieson misses the larger picture. It is perfectly possible, of course, to be uncivil without using words like *bitch* and *weirdo*. Just last week, Robert Livingston, a Louisiana Republican who's thumbed his nose at leadership by announcing he wants to be House Speaker should Newt Gingrich step down to run for president, told a group of reporters, "I can make it very uncomfortable for anybody who seeks to get the votes." Livingston's mafioso swagger points





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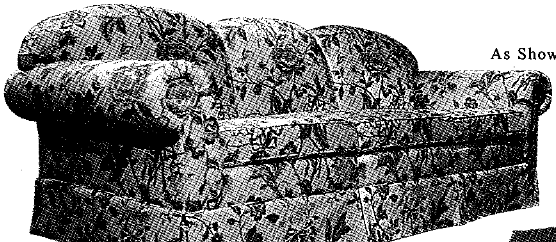

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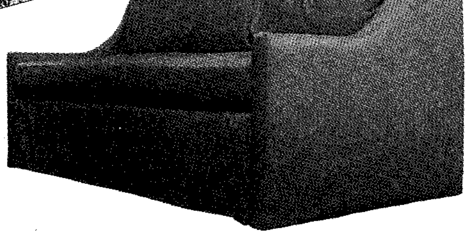

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to a larger truth: Anyone not hooked up to Jamieson's smile-o-graph knows that the last Congress has been anything but civil. *Roll Call,* of all places, should have known better. Pick up any random issue for the past year, and all you will read is tales of mutiny and sedition on Capitol Hill, coups and countercoups, cabals forming and splitting up, punctuated by brief moments of appeals to peace and very little policy.

That's not to say Jamieson is wrong, though. It's also perfectly obvious that Congress is less nasty than it was last year. But how could it not be? The 104th Congress was the local equivalent of the Communist revolution; Republicans charged the House with literally hundreds of bills, and Democrats sat seething, exiled to the minority for the first time in 40 years. Taking the temperature of the place during the 104th Congress is like measuring Berlin's overall stability the year the Wall fell. Odd things happen in times of upheaval. Things got so bad that old man Sam Gibbons, since retired, bolted out of a committee meeting shouting "bunch of fascists" and yanked the tie of a fellow member, one of several times that year words nearly turned to blows. But at least there was a committee meeting. A little tie-pulling seems worth it for some fine verbal wrangling. These days, Newt Gingrich spends his days musing about diabetes and cleaner water, and scheduling dinners with his former enemies, when he's not on his treadmill. It almost makes you nostalgic for the Contract With America.

Changes proposed by the civility police are likely to make things worse. LaHood's committee wants to make Congress more "family-friendly, go back to the good old days." But Congress is already much too family-friendly. This year it meets 89 days, compared with an average of 155. Civility-free congressman Barney Frank recalls how when he was in college, savvy political types used the term *Tuesday-to-Thursday congressman* as an insult. Now they're all Tuesday-to-Thursday congressmen. "It's just nonsense," says Frank. "There are no food fights, no pies in the face, no seltzer squirting. The level of debate is the same as it's ever been."

LaHood and Jamieson and the rest of the goo-goos are merely soaking up the earnestness that's in the air these days. Ever since President Clinton welcomed the gurus of personal growth—Stephen Covey, Tony Robbins, Marianne

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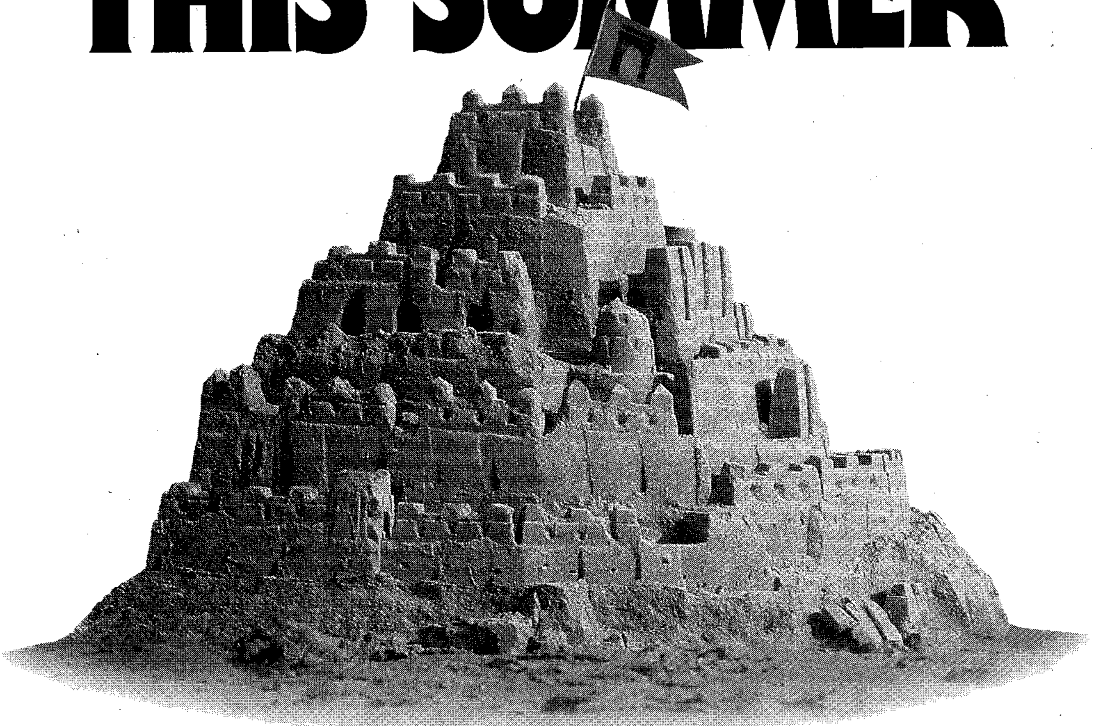

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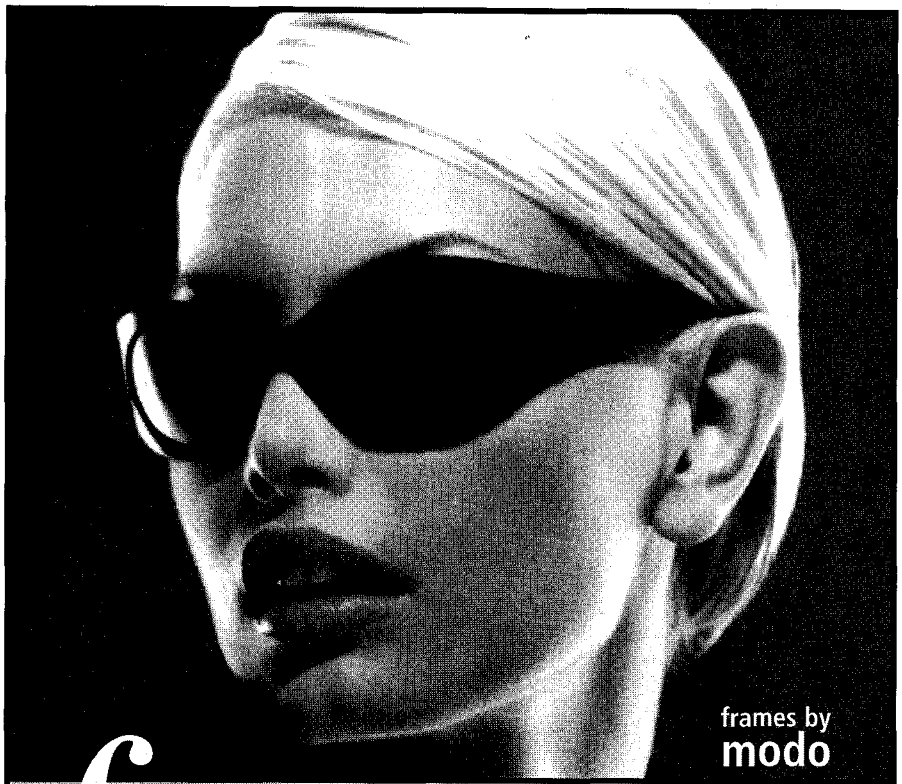
Williamson—into the White House, they've taken on politics as their new project. Hershey's agenda—better communication, cooperation, family-friendly—could be cribbed straight from the index of Deborah Tannen's new book, *The Argument Culture: Moving From Debate to Dialogue*. The book's political section is childishly simple, taking as examples of incivility such clearly aberrant acts as Bob Dornan's calling fellow Republican Steve Gunderson the "homo in our midst," and political push polls informing voters of an opponent's support for gay marriage. If only life were so uncomplicated that all we had to do was rid ourselves of the homophobes in our midst.

The U.S. House of Representatives is not a house, and its members are not a family. It's troubling if a husband and wife just don't understand, but perfectly fine, even healthy, for two politicians to leave the floor implacably furious. In a democracy, there are often two or three or five different solutions to every problem, and there are fights worth having. Tannen ascribes the "tragic demise" of the health-care bill to the "politics of obstruction." Or perhaps there were principled objections to the plan, which Tannen just doesn't happen to agree with. The subtitle of the book—*Moving From Debate to Dialogue*—is telling. What's wrong with debate?

Tannen probably wouldn't recognize the form of civility that Mike Mansfield was talking about in that speech he delivered in the Senate chamber last week. He wrote the speech in 1963, and was about to deliver it on the day JFK died. On the Hill, people talk about it as if it were a quaint defense of old-world decorum, but that makes it seem like a guide to good grooming. What's exceptional is less the actual words than its calm generosity towards his colleagues, the press, his most snide critics. Coming from almost any politician today, these words would seem hokey and contrived: "I am, as are most Senators, an ordinary American with a normal complement of vices and, I hope, virtues . . . As such, I do my best to be courteous, decent, and understanding of others and sometimes fail at it."

The more thoughtful among the senators there must have gotten nostalgic not for politeness but for the days when the art of speechmaking had little to do with that morning's approval ratings. After it was over, they all rushed home to their families. ■



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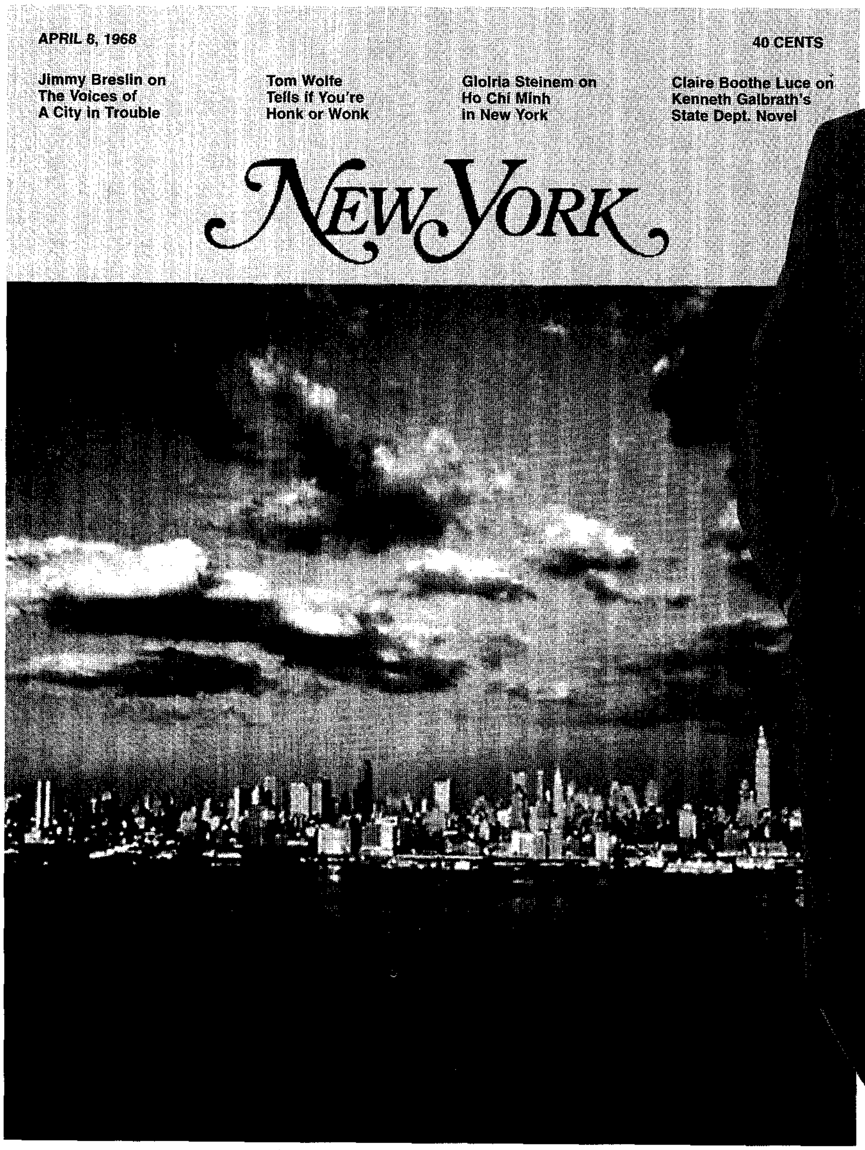

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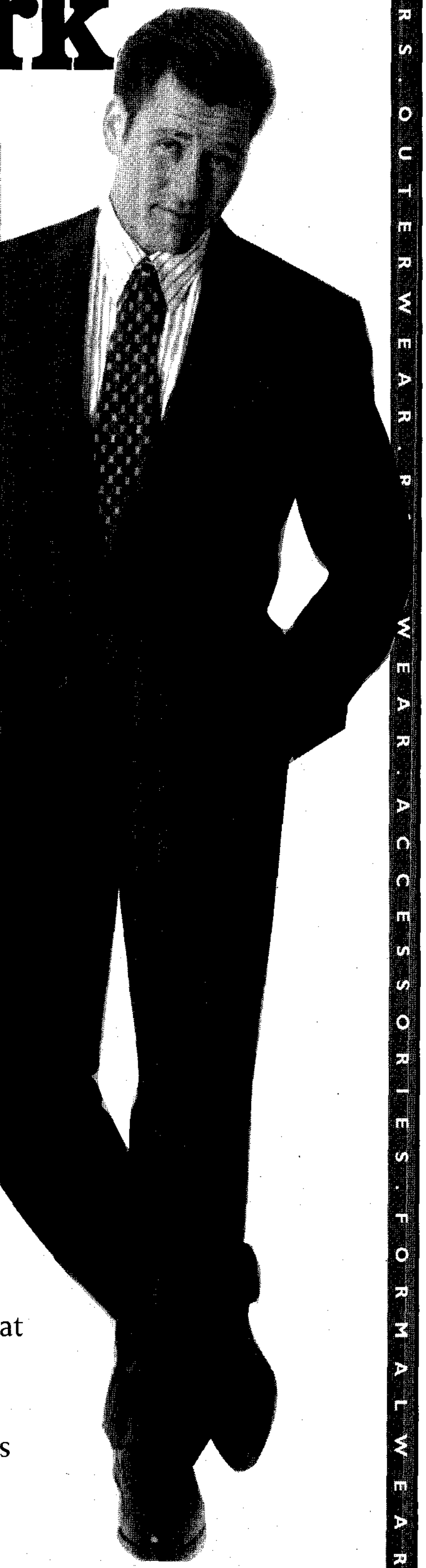

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THE SPIRITUAL CITY

TRISH DEITCH ROHRER

Sweat Salvation

Gabrielle Roth's classes offer an unusual form of aerobic exorcise:
one part high-impact workout, and two parts ecstatic mysticism.

LIKE ANYONE ELSE WHO WANTS TO maintain a good working relationship with the skeptics who dominate the landscape—or at least the cityscape—I've always found it advisable to keep my search for spirituality more or less to myself. But as the ceiling of the twentieth century quickly rises to meet the floor of the twenty-first, it seems there might be some give when it comes to revealing an interest in Connecting Meaningfully With Life. Still, even I had reservations about participating in one of Gabrielle Roth's monthly "Sweat Your Prayers" sessions, in which one is meant to experience God through dance. I don't ordinarily do bliss in public.

The trouble is that most things concerning the divine can't truly be understood unless they've been experienced firsthand. So I had to set aside my self-consciousness and go to Jivamukti Yoga Center in the East Village in my loose-fitting clothing one rainy night, to join the pack of 60 or so mostly young people—three clusters of women (some with tattoos), two of men (some with sarongs)—warming up by leaping, undulating, and rolling on the floor.

I already had an idea of what Roth's work looked like: group possession. My first choice was to watch the proceedings from the sidelines before risking my dignity. But arguing with Roth, an extremely tall New Yorker who never looks away, is useless. She has no tolerance for cowards or tourists, even if she does feel my pain.

And tourists don't have much chance of arriving at what Hindus call Samadi—illumination, radiance, enlightenment—the end point of most spiritual practices. Prayer through movement "is more popular as a part of worship than it has ever been in this country," says Richard Ward, an associate professor of communication arts at Yale Divinity School—so much so that movement workshops have become a standard feature of many of the divinity conferences he attends. "Dance makes spirituality more tangible," he says.

Roth first started moving to what she describes as the rhythm of the universe when she was a girl, locking herself in her room in San Francisco, blasting music, and losing herself in a profound adolescent dance. By 16, she was teaching movement to mental patients and blind children. When she was 23, she landed in Big Sur, again teaching movement classes, this time at Esalen, a retreat for rich hippies.

"At first, I had no idea that what I was doing mattered," she says, sitting on a fat burgundy couch in her East Village loft. "I was the recreation. But in my little room, people were making deep connections to themselves—falling apart and putting themselves back together again."

Jay Kaplan, the chief of emergency medicine at St. Barnabus Hospital in New Jersey, who has been working with Roth since the Esalen days, says, "I will credit Gabrielle for a great deal of who I am." Through watching him dance, Kaplan says, Roth realized the extent to which he had appropriated the movements of a much older man. Kaplan says Roth's observation helped him free his identity from that of his physician father, whom he had always admired—in time, even his bad back healed. "For me, a spiritual practice allows me to connect my mind to my body to my soul," says Kaplan. "This work helps me do that."

By 1978, Roth, now living in Manhattan, had recognized what she calls "the five universal rhythms," patterns that move through her dance and through life itself: flowing, staccato, chaos, and lyrical, all leading to the fifth, stillness. In order to make dancing to the five patterns an available daily practice—which it now is for thousands—she and her husband, Robert Ansell, a former criminal-defense attorney, began recording the drum-based music they developed together.

IN THE LARGE, LIGHT ROOM, THE TWO-MAN hand-drumming that's been bouncing off the walls picks up in intensity, and Roth, in black leotard and dance skirt, is whipping through the crowd, nearly slamming

Whirl view: Top left, Gabrielle Roth; above, one of Roth's workshops.

Photographs: top, Julie Skarratt; bottom, Robert Ansell.

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into people, shouting, "Out of the way! Get out of the way!" She's demonstrating how to move toward the empty spaces, and how to use your body's intelligence to avoid collision. Convinced this looks more fun than scary, I step in. We begin to follow Roth's lead, moving quickly, to a thrillingly speedy drum beat—and the room suddenly has the blurry movement of Times Square on amphetamines.

"People say you can't do spiritual work in Manhattan," Roth says later. "But for me, it's exactly the opposite. To me, the spiritual path is being awake and open to everything going on around you. Being awake in a rural environment is one thing, but being awake in Manhattan is a survival technique. You have to look both ways before crossing the street because a bicyclist might be going the wrong way. You don't have the opportunity to tune out."

Roth shouts—now over heavier drums—"Move your head!" or "Connect your elbows to your feet!" In the flowing rhythm, we're moving around the floor in very directed circular motions, our hips following our feet, our hands following our hips. A girl in velour bell-bottoms stays in the same place, using her feet like floor waxers, while a guy in black knee socks slides around as if on ice. Documentary filmmakers, art appraisers, and book publishers are laughing and whooping, warming to the new fluid in their joints.

Now the drums become gunfire, and Roth, waving her hands over her head as if she were being attacked by bees—is yelling for us all to move from our bellies, to use our elbows and knees to cut through the flow. People start making sounds—quick exhaled "Pahs!" and the scratchy, jazzy *shh, shh-shh, shhh* noises of sandpaper blocks—and the room instantly turns too hot, with sweat flying off the fingers slicing into the air. The drums trip into a deafening beat, then Roth is there, all elbows and knees, demonstrating the feet of chaos—a kind of endless, organ-shaking skipping in place—yelling, "Let it go, get out of control!" There's nothing to do but let go and move.

"The first taste of connecting to your body after being gone for a couple of decades or more is really sweet," says Lori Saltzman, a management consultant from Mill Valley who has come to the city for Roth's upcoming teacher-training program. "There's something timeless about what Gabrielle is evoking in people," she continues, "because sacred dance historically has never been the domain of professional dancers. Everybody danced—that's how you connected to the spirit, that's how you found ritual, told stories."

In the lyrical phase, the beat suddenly sweetens, and I find myself skipping in a corner, watching my hands dismissing something—the dance? My worries?—when I feel a tender tapping on the top of my head. I turn to face a girl my size, with long hair like mine and a tan midriff, and she's wiggling her fingers at me, enticing me to join her in play.

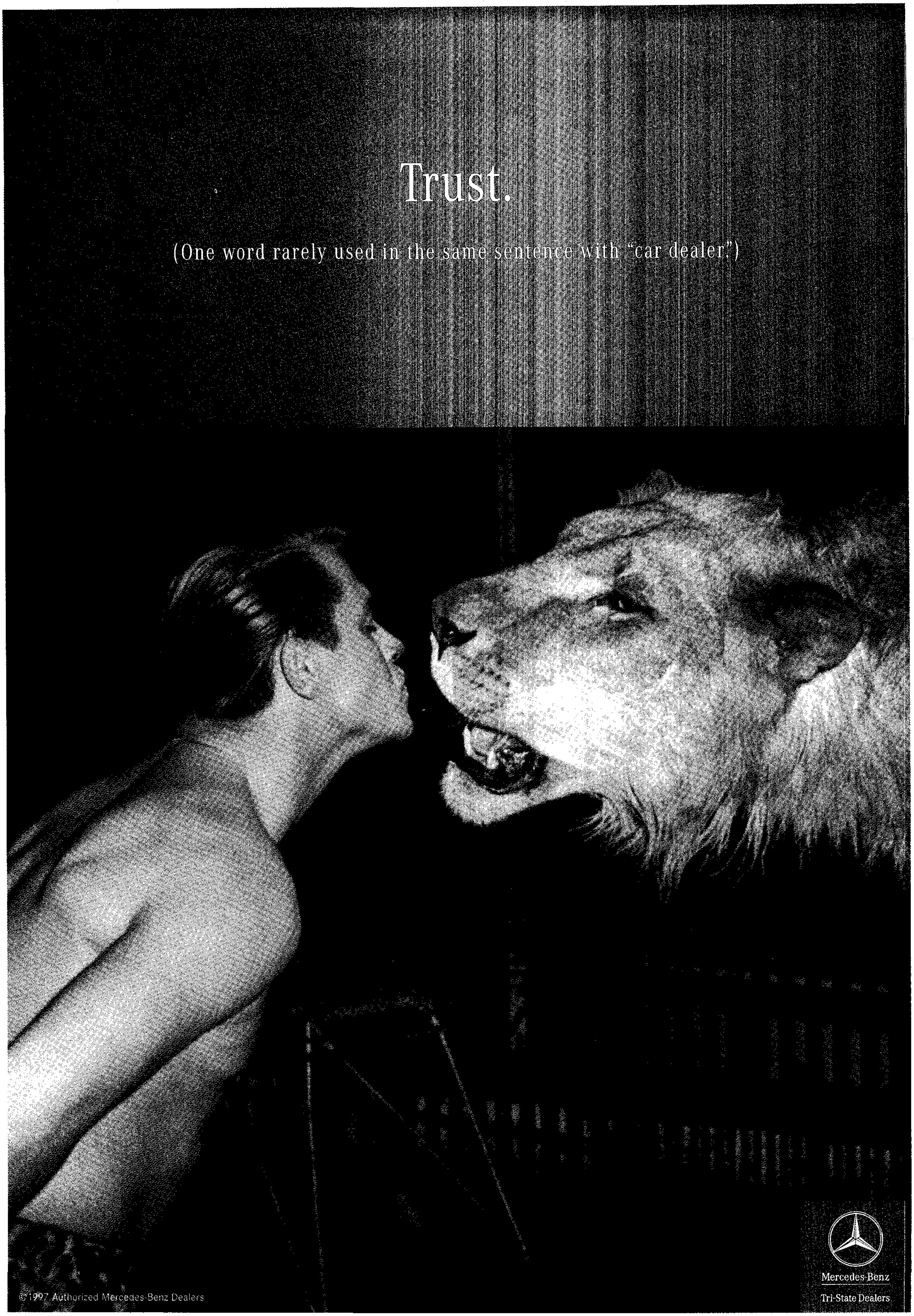
Lorca Simons, a 21-year-old actress, says she knows it sounds "hokey," but she describes what she feels anyway: "The thing I keep discovering through Gabrielle's work is that the more I'm sweating—the more I'm dancing—the closer I feel to that spirit which is in me. It's about discovering your strength, and using that to be compassionate."

I get that from the dance, too: I feel a gale force coming up from the place where my most creative work resides, and from where I love my daughter. And I feel the same force coming from my fellow dancers: As we whirl and shimmy, jerk and roll, we begin, after a while, to influence one another's movements, like rotating planets each exerting a pull. Even if we are only flashes of color seen out of the corner of the eye, small glass flakes in a kaleidoscopic view, we sense one another's dances, and integrate elements of them into our own.

After lyrical, the drums slow down like popcorn when it's nearly ready, finally moving to the stillness phase. People now get on their backs on the ground, moving like near-dead bugs, or take the weight off their feet by plodding along on all fours, until finally the drums stop, abruptly, for good.

By the time the two-hour dance is over, I can't say I've experienced God, or the infinite, or even Limitless Bliss, flat-out, the way I have once or twice after years of practiced meditation—but it would be foolish to expect that in a one-shot attempt at any kind of prayer. I can say that the dance did wipe away, for those two hours, everything in me but what was essential to dance—my body, my breath, my intention—and that's the longed-for starting point of probably all religions: to become, as Roth says, a begging bowl for spirit.

Finally, at Jivamukti, as people are trickling out of the room silently, there is nothing left inside me but stillness, and it's from this stillness—this emptiness like a hole in the dirt from which a heavy rock has been lifted—that I go into the rain, shaky with exhaustion, hollowed out. I look both ways before crossing the street and head toward home. ■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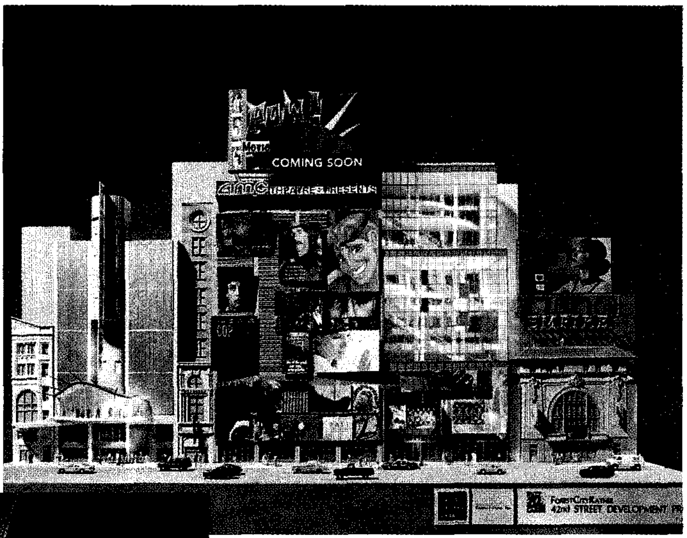
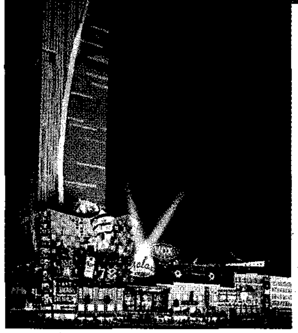
CITYSCAPE KARRIE JACOBS

Forty-Deuce Coup

The new Times Square sure looks spiffy, but it isn't Disneyland and it never will be. Welcome to New York's only laboratory of twenty-first-century architecture.

YOU WOULDN'T EXPECT THE Times Square Business Improvement District, the consummate boosters of what they insist on calling the NEW Times Square, to possess an unmatched photographic archive of porno theaters. But they do. The other day, at the BID's office, I found myself staring at a wall of snapshots documenting the sex shops and theaters that were until recently clustered around 42nd Street and Eighth Avenue. The photos of shops that have been driven out are covered with red *X*'s. The wall symbolizes redevelopment triumphant. But the photos reveal more than the tawdriness—LIVE MODELS WORKING THEIR WAY THROUGH COLLEGE, reads the sign on one shop. They document the wondrous cacophony once found in Times Square, lunch counters and kung fu emporiums squeezed between the porno shops. Now everything has been washed over by a feel-good, tourist-friendly monoculture.





Top, David Rockwell's and Beyer Blinder Belle's plan for 42nd Street. Left, the hotel by Arquitectonica.

Right here is the point where I would customarily lash out against the Disneyfication of Times Square. The diatribe pretty much writes itself. After all, the evidence is overwhelming: Currently under construction on the north side of 42nd Street is E Walk, a retail-entertainment complex that features thirteen Loews movie screens and a virtual-reality arcade. In the works on the south side of the street is a complex with 25 AMC movie screens and a branch of Madame Tussaud's Wax Museum.

Believe me, I have ranted the rant: I began a decade ago when Vincent Tese, then chairman of the New York State Urban Development Corporation, announced, "The dream is about to become a reality." Tese's dream involved surrounding Times Square with four painfully dignified granite-and-glass towers designed by John Burgee and Philip Johnson, vaporizing One Times Square (from which the New Year's Eve ball drops), and lining 42nd Street with boutiques: Gucci, Cartier, and Chanel.

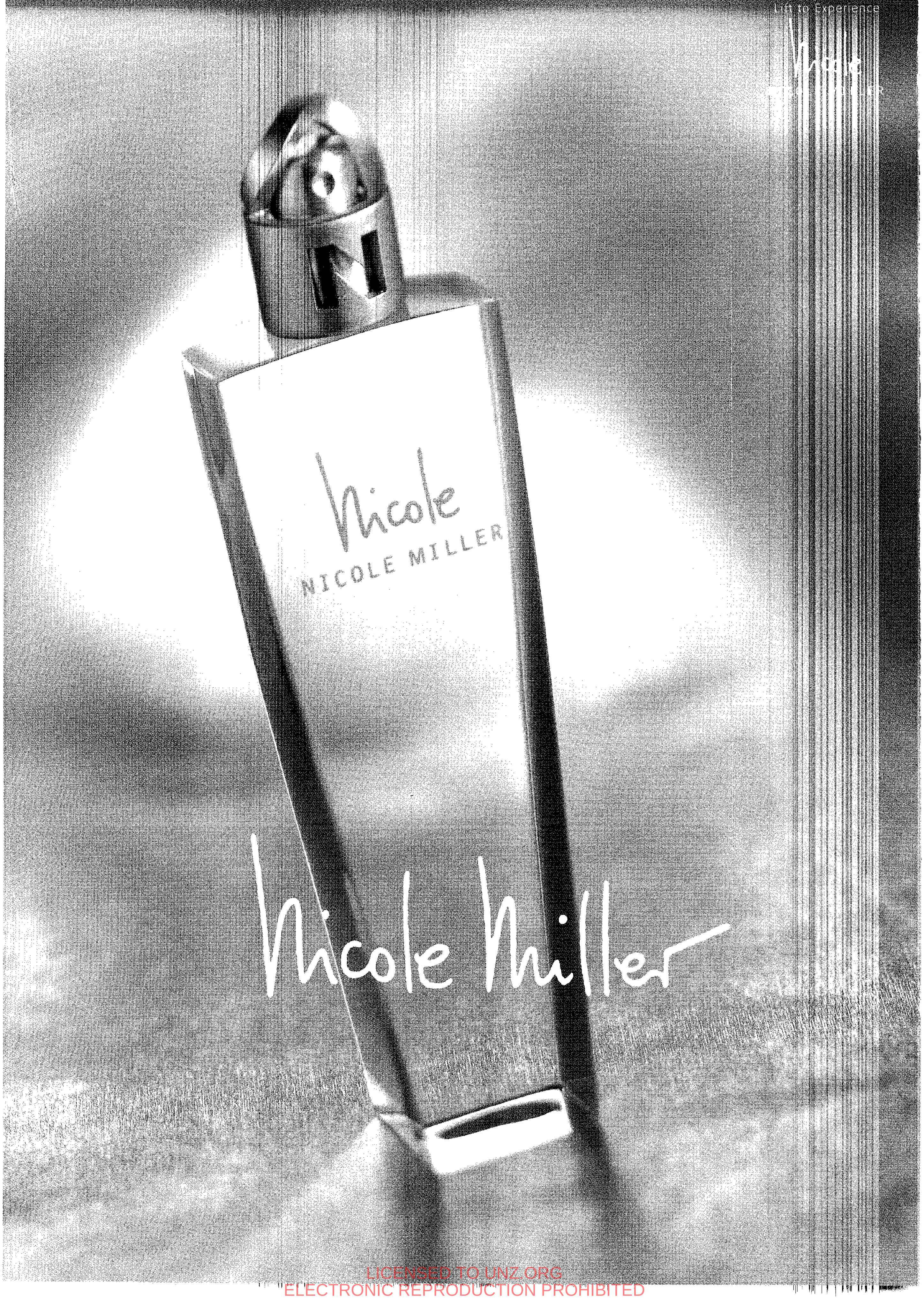
Maybe I'm all ranted out, but I no longer think 42nd Street is being Disneyfied. Which isn't to say I'm in love with all aspects of the redevelopment. I'm not crazy about Fox & Fowle's Condé Nast tower and its schizoid aesthetic, flashy on the Times Square side of the building, decorous on the side that faces Bryant Park. (I do, however, cherish the notion that Condé Nast editors and underlings, precisely coiffed and drop-dead chic, will have to rub elbows with sidewalk-clogging masses of conspicuously unstylish tourists.) I'm sad that the Reuters tower, also by Fox & Fowle, will displace the underappreciated Rialto building, with its undulating glass-block façade, once home to the only movie theater in New York that could be entered directly from the subway. And I'm aggrieved by the prospect of two more towers' going up on 42nd Street sites now being sold off by Prudential (although one of these towers will force the demolition of the existing Disney Store).

On the other hand, there are pieces of the 42nd Street development for which I harbor great hope: Tishman Realty's hotel, designed by Miami-based Arquitectonica to give the illusion that it's split by a curving shaft of light; and Platt Byard Dovell Architects' ten-story tower of rehearsal studios and a theater, featuring clear glass walls that will nightly shimmer with colored light. And though the model of Tishman's E Walk on the north side of 42nd Street looks like a contrived attempt to imitate what was lost, Forest City Ratner's development across the street, a complicated blend of old structures (including the Empire Theater, which was just laboriously relocated from one end of the block to the other) and new, uses the language of light, reflective materials, transparency, and signage with a confidence not seen to date in New York.

The main reason I am not slamming Disney, however, is that I see in Times Square the only opportunity in New York, a city remarkable for its aesthetic conservatism, to explore the marriage of architecture and electronic technology, of form and image, that is emerging as the defining style of the early twenty-first century.

To be honest, Disney deserves some of the credit for inventing this style: Michael Eisner hired Michael Graves to design the Swan and the Dolphin hotels in Orlando, and called them "entertainment architecture." But the form doesn't belong to Disney anymore. This way of substituting images from our own culture for the mythic figures who adorn neoclassical buildings, which uses light as a material, which values effusion over

Photographs: top, courtesy of Geto & deMilly; bottom, courtesy of Tishman Realty & Construction Co.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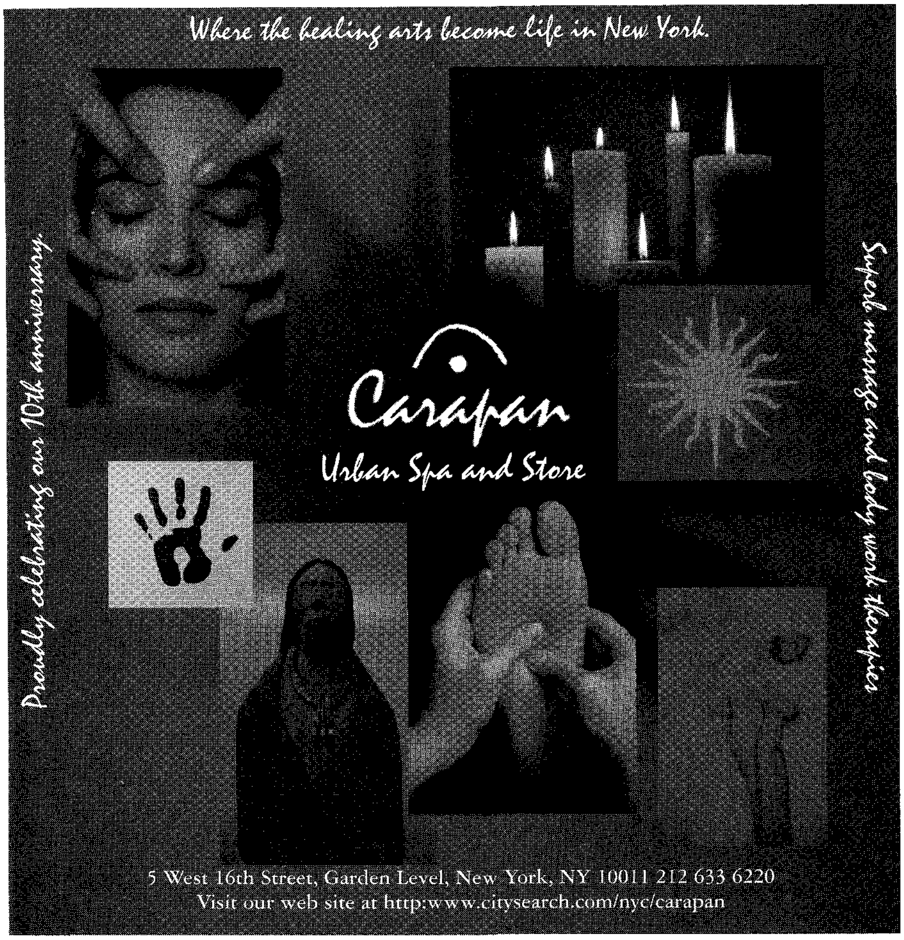
restraint: It is a genuine architectural style in its awkward adolescence. And Times Square is New York's laboratory for this style, the one place where anything other than *faux* historicism is not only tolerated but encouraged.

While the Magic Kingdom has extended its empire to one corner of 42nd Street, turning it into the Lion King District (but has withdrawn its plans to put a branch of its Vacation Club in Tishman's hotel), I don't believe the neighborhood is being Disneyfied. Why? Because the term implies that an alien force has colonized us and is building amusement facilities against our will, places that express something contrary to what the city is about. But the redevelopment of Times Square is homegrown. The major developers—Tishman, Ratner, and Durst—are New York firms. Architect Robert A.M. Stern, who became the official arbiter of taste for the project, is local. As is David Rockwell.

In fact, Times Square isn't being Disneyfied as much as it's being Rockwellized. Rockwell Group, headquartered on Union Square, is responsible for Times Square's Official All Star Cafe, and also designed magician David Copperfield's new dinner theater at Broadway and 49th Street, scheduled to open in July, and the Loews movie theater that's part of Tishman's E Walk complex. Rockwell also collaborated on the Forest City Ratner development on the south side of 42nd Street.

More than a year ago, I saw David Rockwell give a presentation at Cooper Union, where he showed the dense collages his designers assemble when they're mulling over a project, the new permanent tent for the Cirque du Soleil or yet another Planet Hollywood. The boards he held up were covered with familiar cultural references: scenes from movies, cartoon characters, fragments of roadside Americana—it could have been the scrapbook of any American who grew up in the second half of the twentieth century. I remember thinking at the time that it was all a bit creepy, this harvesting of our pop heritage for use in themed environments. But then, it's only creepy if the sources are lazily and unthinkingly cloned. Rockwell seems to be after something subtler, at least on the south side of 42nd Street.

"Do you remember the movie *Radio Days*?" he asked. "Do you remember the rooftop scene with signs moving up and down? . . . I've always thought that would be a wonderful place if you could actually get there."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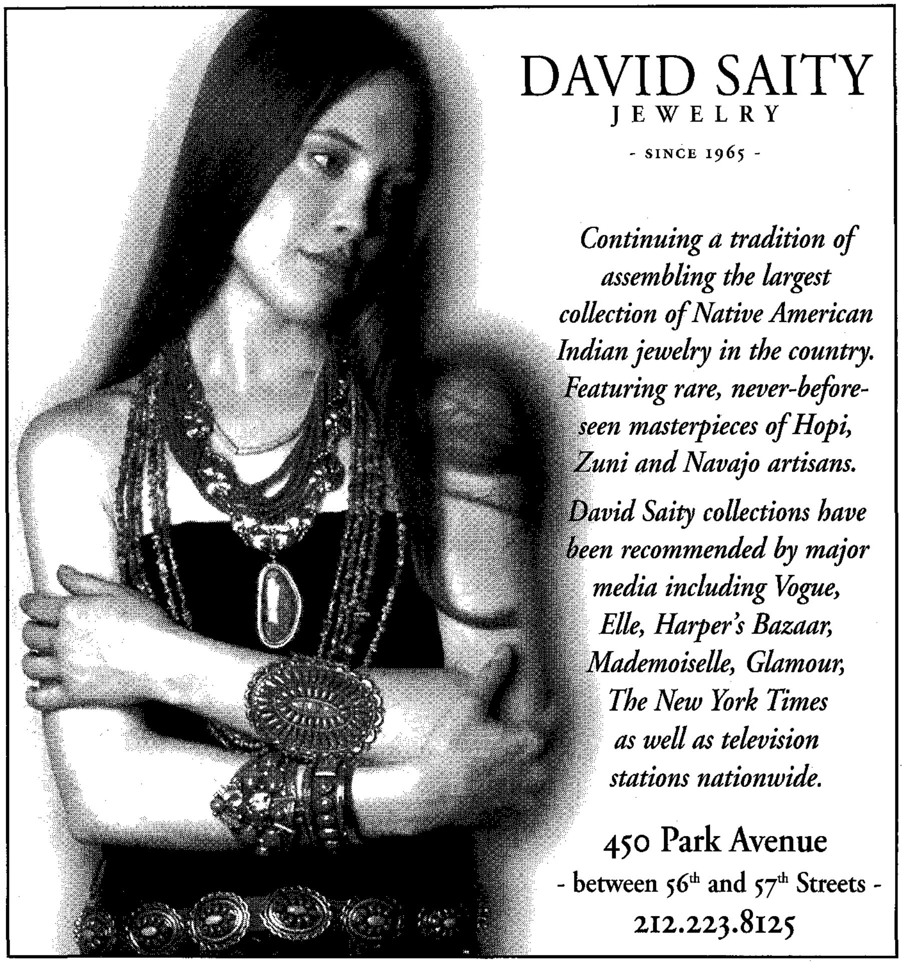
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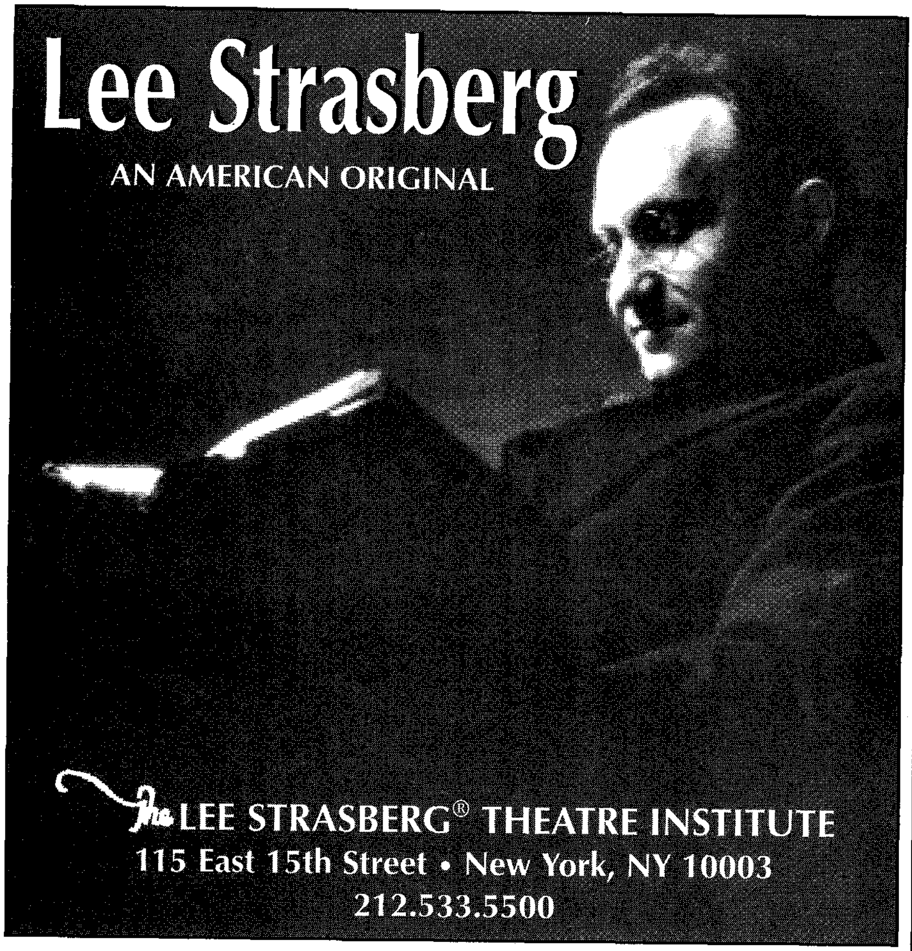

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Inspired by this image, Rockwell, in collaboration with Forest City Ratner's architects Beyer Blinder Belle, designed glassed-in areas in which the multiplex customers will feel as if they're "moving through the exterior signs as they go up through the building."

Recently, I was talking with Rockwell after having just toured the newly restored New Amsterdam Theater, a wonderland of Art Nouveau ornament and didactic murals built in 1903 as a home for the Ziegfeld Follies. I mentioned to him that I thought it was unusual for Disney to renovate a historical property instead of inventing its own history. It was amazing to me that Disney had bought into something so authentic.

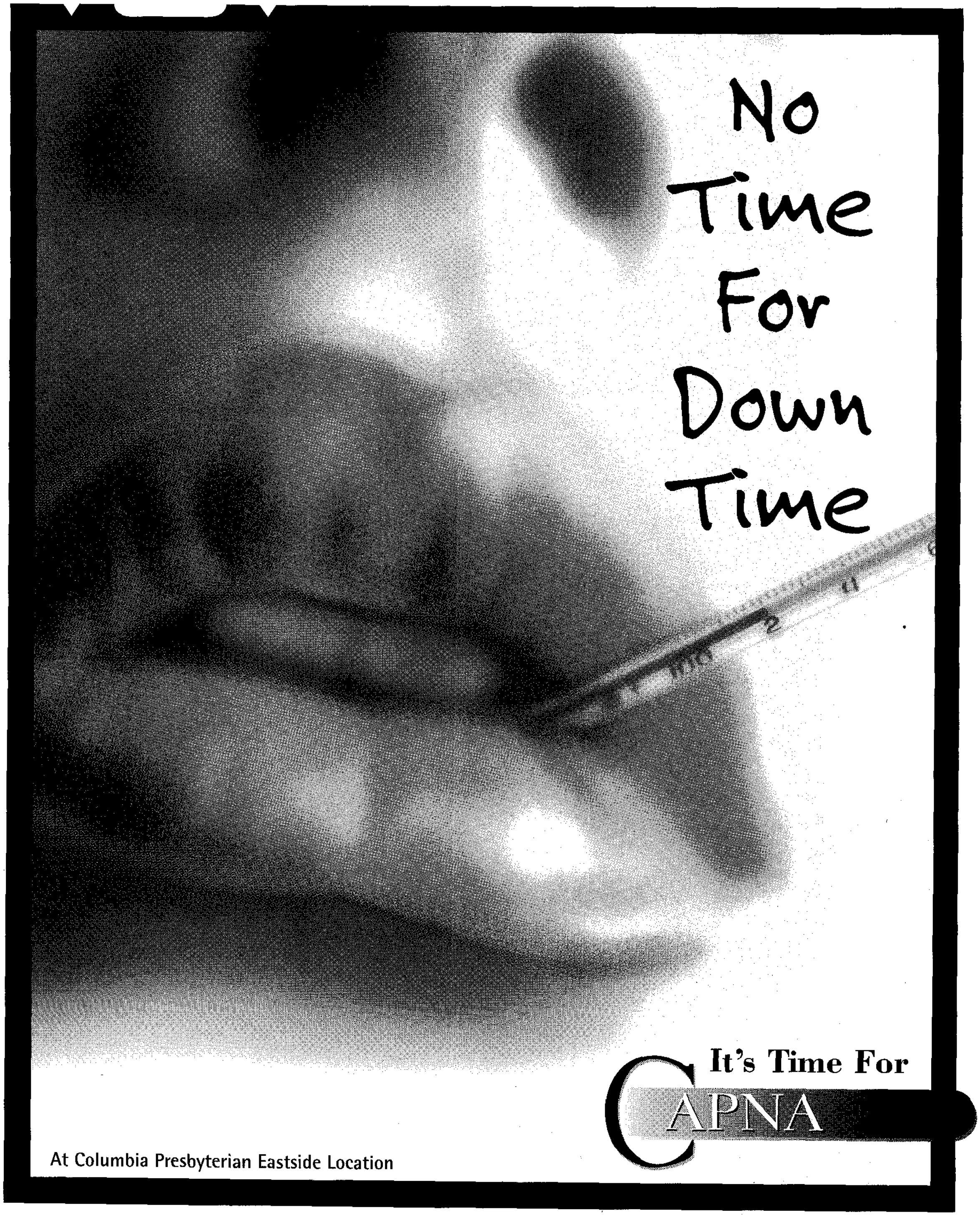
Rockwell cut in. "What do you mean, 'authentic'?" he asked. It struck me as an annoying question until I understood what he was getting at: Why is a theater built a century ago, filled with ornament that makes reference to everything from pagan fables to American history, authentic, while a theater built in 1998 that makes reference to gothic horror, American industrialism, and Piranesi is inauthentic?

The answer, of course, is time. The answer is perspective.

We will most likely loathe whatever is built on 42nd Street for years to come. "It's like a new pair of jeans," says Tibor Kalman, whose firm, M&Co, worked with Stern on the 1993 "42nd Street Now!" for the 42nd Street Development Project, the plan that turned Times Square's native discord into rules developers could follow. Kalman argues that the accretion of soot and urine will eventually turn Times Square's shiny new entertainment complexes into comfortable, broken-in components of the city.

That's assuming that the NEW Times Square gets a chance to fade. And if it does, will it grow old gracefully? Times Square's biggest architectural disaster, the New York Marriott Marquis, is more than ten years old, and it shows no signs of improving with age.

Still, what I find encouraging is that we are beginning to reference our own culture with a sophistication that is leading us away from kitsch and novelty and toward a genuine architectural language. It will take a long time to sort out the pieces, to separate the meaningful from the Disneyfied. And if there is such a thing as karma, then 80 or 90 years down the road, those 38 new movie screens will all be showing the late-twenty-first-century version of *Sizzling Passion* or *Explosive Orgasm*. ■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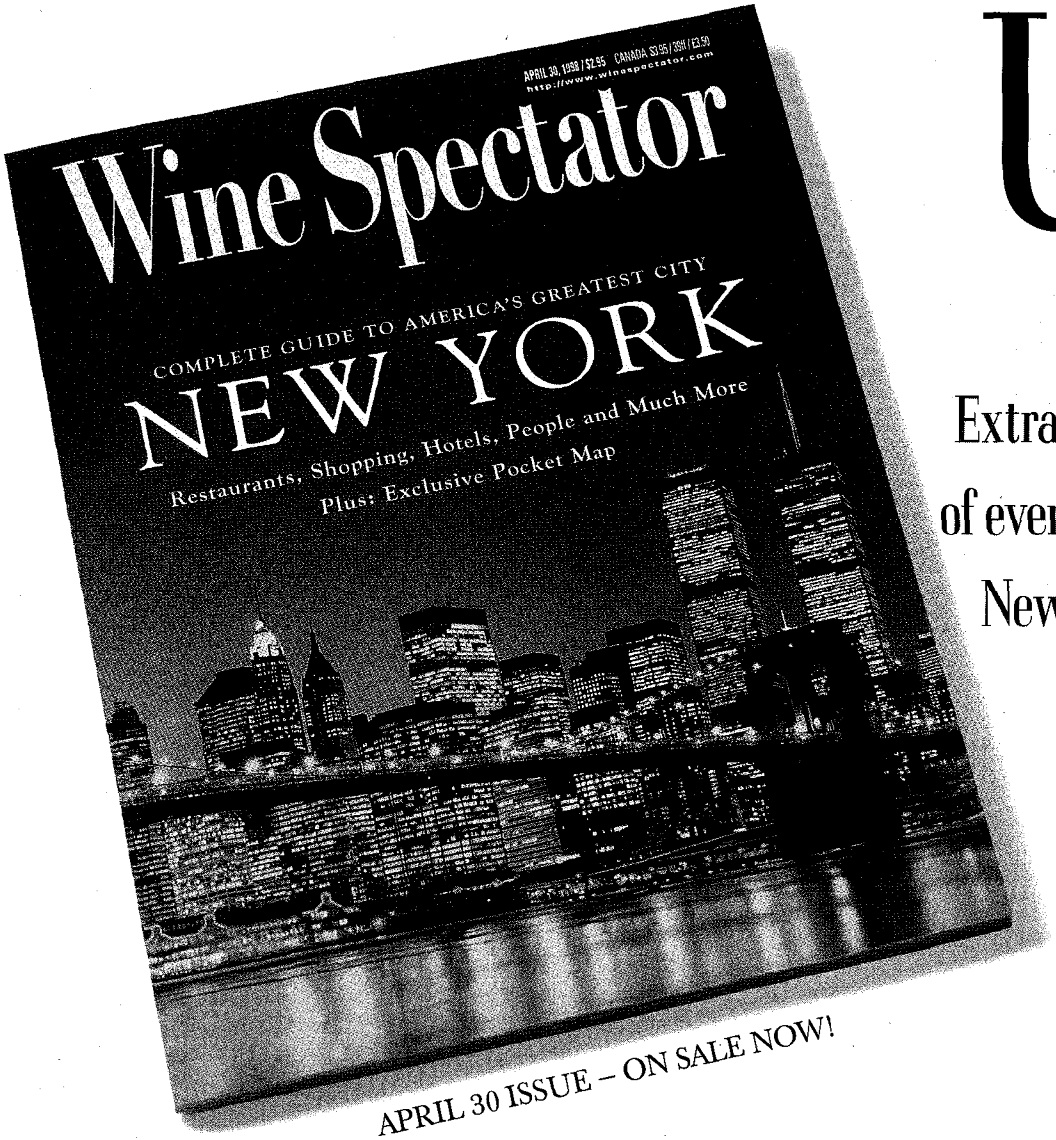
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How It Went Down

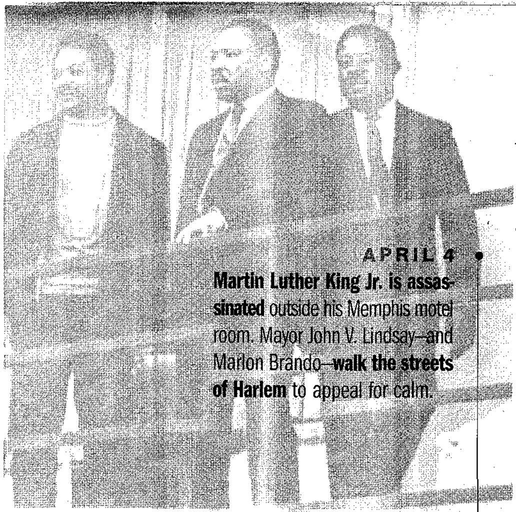
'68 '69 '70 '71 '72 '73 '74 '75 '76 '77 '78 '79 '80 '81 '82 '83 '84 '85 '86 '87 '88 '89 '90 '91 '92 '93 '94 '95 '96 '97

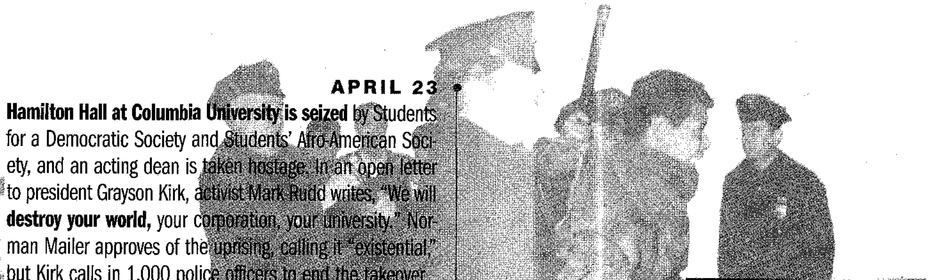
Three decades in the life of the city, from politics to pasta. No one could have invented it. But *New York* reported it.

● A lot changes in 30 years. Empires rise and fall, wars are won and lost, bell-bottoms happen, then unhappen, then, briefly, happen again. New York goes from being a shrinking city fast on its way toward bankruptcy to being a booming metropolis that feels every bit like the capital of the world. And *New York*, which debuted three decades ago as an uncharted adventure in publishing, became a power in its own right—anointing trends, provoking mayors, pushing the agenda. • The city and the magazine evolved in tandem: Covering politics, culture, fashion, sports, entertainment, and business, *New York* defined a new cosmopolitan sensibility that expressed the city's diversity and sophistication. And the city's rising fortunes have helped propel the magazine, as well as many of the era's finest writers and critics, onto the national stage. • But *New York* is fundamentally about New York, and the disparate worlds that converge and collide here. • Many of the stories that appeared in these pages have become a part of the city's history and the way we see ourselves inscribed in it. To make sense of the past 30 years of New York life, start here. >>

EDITED BY JOHN HOMANS, PHOEBE EATON, MICHAEL GROSS

Time-line contributors and photo credits on page 337.





APRIL 23

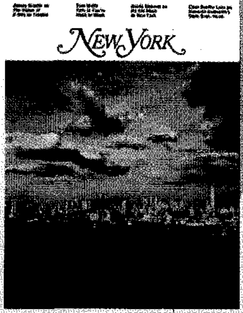
Hamilton Hall at Columbia University is seized by Students for a Democratic Society and Students' Afro-American Society, and an acting dean is taken hostage. In an open letter to president Grayson Kirk, activist Mark Rudd writes, "We will **destroy your world,** your corporation, your university." Norman Mailer approves of the uprising, calling it "existential," but Kirk calls in 1,000 police officers to end the takeover.

APRIL 4

Martin Luther King Jr. is assassinated outside his Memphis motel room. Mayor John V. Lindsay—and Marlon Brando—**walk the streets of Harlem** to appeal for calm.

APRIL 8

The **first issue.**



Broadway audiences get hip to *Hair* and dig the clothes (or lack thereof). "People still look down on **women who expose themselves,**" says one of the show's stars, Lynn Kellogg. "I think it will take at least five years before that style will be acceptable. I have no plans to wear transparent blouses."

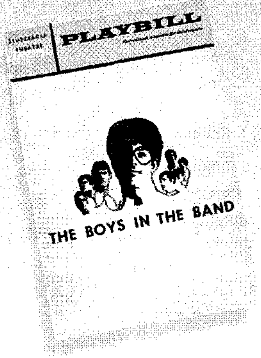
JANUARY 31

The Tet Offensive is launched, and the country begins to see that the reports that the war in Vietnam has largely been won have been **exaggerated.**

FEB MAR APRIL MAY JUNE

JANUARY 20

After crashing his motorcycle in the summer of '66, **Bob Dylan** becomes the counterculture's Greta Garbo, a dropout from the drugged-out rock scene—until he re-emerges to play alongside Pete Seeger, Arlo Guthrie, Odetta, and Judy Collins at a Carnegie Hall tribute to his idol Woody Guthrie. Gone is the wild-haired, turtlenecked speed freak who scandalized parents with his weird rhymes and razor-wire voice. Fans don't quite know what to make of this **bearded, besuited grown-up** doing rockabilly.



APRIL 14

***The Boys in the Band* opens at Theatre Four;** Mart Crowley's play later becomes Hollywood's first full-length movie to openly address homosexuality. As the boys of the title gather for a not-very-happy birthday party, **the self-hatred is as thick as the cashmere V-necks** worn by the host, a drunken, guilt-ridden lapsed Catholic.

JUNE 4

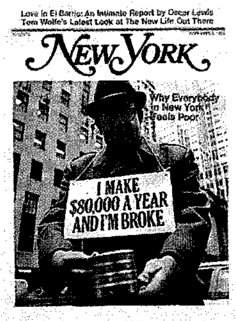
Valerie Solanas, an out-of-work actress and sole member of S.C.U.M., the **Society for Cutting Up Men,** breaks into Andy Warhol's studio and shoots the pioneering pop artist in the stomach with a .32. Warhol recovers from his injuries by November but decides the A-list is a safer place to hang out than the Factory.

Rents are spiking, and more and more middle-class New Yorkers are forced to get out of town. "These people come in here," one rental agent told Nick Pileggi, "and **they're desperate.** They come in here begging. They come in crying." Could Manhattan become, as one Realtor said, an "unreal island of millionaires"?

“You’v

“Unfortunately, not everybody believes in computers yet.”

Computers appear on Wall Street. “Unfortunately, not everybody believes in computers yet,” one investor, the owner of **a refrigerator-size IBM 7094,** told Adam Smith. “They insist on following their own judgments, their intuitions, all their old ideas from the archaic pre-computer days.”



Love In El Barrio: An Intimate Report by Oscar Lewis
Tom Wolfe's Latest Look at The New Life Out There

NEW YORK

Why Everybody in New York Feels Poor

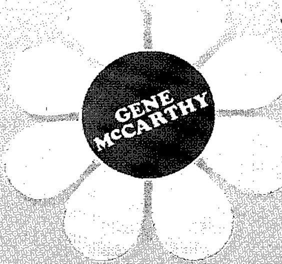
As ***Bonnie and Clyde*** continues to bang up the box office, fashions inspired by Faye Dunaway in a beret and a pinstripe-suited Warren Beatty take off on the runways. Jimmy Breslin is not amused. “The movie is only a reflection, a very pretty one, of what makes people murder,” he wrote. **“Real murderers aren't ever that pretty.”**

AUGUST 21

The Democrats hold their National Convention in Chicago. “I'm really spooked about this place,” **Abbie Hoffman** told *New York* a few days earlier. **“It could be bloody.** I envision a bust scene like this: 200 or 300 people arrested in the first few days. Then they go after the organizers.”

AUGUST 28

Minnesotan vice-president **Hubert Humphrey trounces Wisconsin senator Eugene McCarthy** for the Democratic presidential nomination. McCarthy was **“a little out of place, a little removed;** the sort of man who reads newspapers at the beach and wears street shoes with his bathing suit,” Gloria Steinem wrote.



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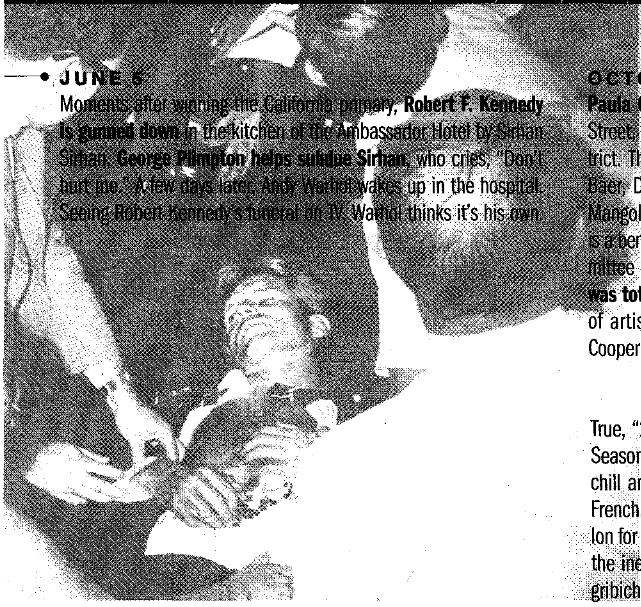
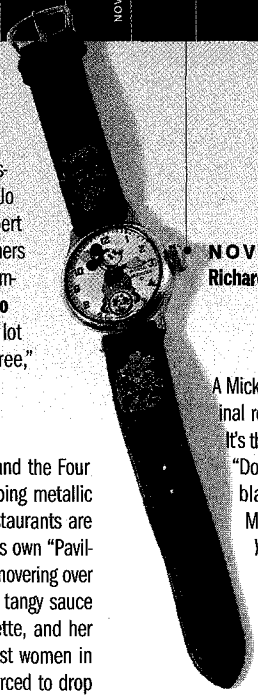


JUNE 5

Moments after winning the California primary, **Robert F. Kennedy is gunned down** in the kitchen of the Ambassador Hotel by Sirhan Sirhan. **George Plimpton helps subdue Sirhan,** who cries, “Don't hurt me.” A few days later, Andy Warhol wakes up in the hospital. Seeing Robert Kennedy's funeral on TV, Warhol thinks it's his own.

OCTOBER 4

Paula Cooper opens at 96–100 Prince Street, and SoHo is officially a gallery district. The inaugural exhibition of artists Jo Baer, Donald Judd, Robert Ryman, Robert Mangold, Sol LeWitt, Dan Flavin, and others is a benefit for the Student Mobilization Committee to End the War in Vietnam. **“SoHo was totally dark and quiet;** there were a lot of artists living there, and it was so free,” Cooper remembers.



NOVEMBER 5

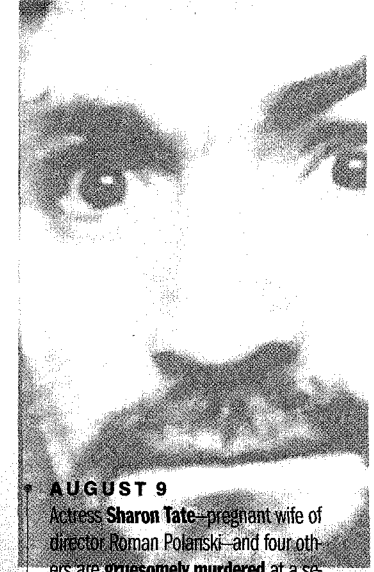
Richard M. Nixon elected president.

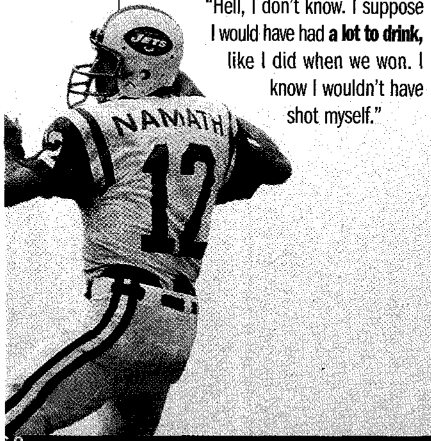
A Mickey Mouse watch from 1932, original retail price $2.98, sells for $100. It's the kick-off of **kitsch as collectibles.** “Don't throw away match-boxes, razor blades, fruit-can labels,” Michael Malcé, an early dealer, told *New York.* **“Hoard beer cans.** Buy up the candy machines in the subway. In 30 years, you too could be the owner of a prize Pop antique.”

Men's-wear boutiques in search of a psychedelic smart set mushroom all over the East Sixties. **“I want to go into invisible suits,”** says Steve Lyons, owner of the Zoo. “A man can have one clear plastic suit tailored to fit him perfectly, then wear different one-piece jumpsuits under it—black one day, a pinstripe the next day.”

True, “21” has its own brand of snoot, and the Four Seasons might intimidate with its sweeping metallic chill and stylish spiff. But the Great Restaurants are French. At **La Côte Basque**—Henri Soulé's own “Pavillon for the poor”—the chef's ghost is still hovering over the inevitable cold striped bass with its tangy sauce gribiche. Soule's mistress, Mme. Henriette, and her son, Albert, fight a relentless war against women in pantsuits—even Lynda Bird Johnson is forced to drop her modish trousers and throw on a paper skirt. There is no tuna or halibut, no cilantro or star anise, no fusion or confusion. The Mediterranean is an ocean, not a diet. How we suffer, too cowed to admit we can't read the untranslated menus. —*Gael Greene*

come a long way, baby.”





JANUARY 12

Joe Namath's New York Jets, the twenty-point underdogs, win the Super Bowl, defeating the Baltimore Colts 16–7. "I suppose a few hundred people must have asked me by now, 'What if you had lost the Super Bowl game? What would you have done?' " Namath said. "Hell, I don't know. I suppose I would have had **a lot to drink,** like I did when we won. I know I wouldn't have shot myself."

Brooks Brothers–ish **monograms** are giving way to initials like GB (Geoffrey Beene), YSL (Yves Saint Laurent) and V (Valentino). When **Emilio Pucci** puts his spidery signature on a pair of panties, *New York* labels them a Worst Bet. "Help stamp out those twitchy bloated designers' egos in the way that hurts the most," the magazine advised. "Don't buy."

JUNE 27

When cops raid the **Stonewall** Inn on Sheridan Square, the revelers inside fight back, **hurling bricks and bottles** at the cops, and igniting two days of rioting. The *Daily News* headline? HOMO NEST RAIDED, QUEEN BEES ARE STINGING MAD.

AUGUST 9

Actress **Sharon Tate**—pregnant wife of director Roman Polanski—and four others are **gruesomely murdered** at a secluded house in Benedict Canyon, near Beverly Hills. Four months later, **Charles Manson** and five other members of his "family" are indicted for the Tate slayings as well as for the August 11 murders of Mr. and Mrs. Leno LaBianca in Silverlake.

69
FEB
MAR
APRIL
MAY
JUNE
JULY
AUG
SEPT

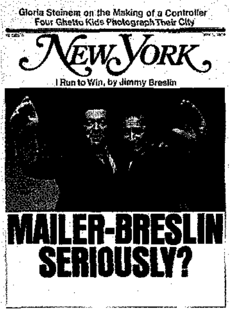
JULY 20

Neil Armstrong walks on the moon.

The heat at **Elaine's** breaks the thermostat, to the chagrin of its original patrons. "The models used to be there every night in **pajamas and pants** and things with marvelous slashes up and down, all clanking in gold and brass and aluminum and all generally about six months ahead of Diana Vreeland," wrote Tommy Thompson. In 1969, though, it is always crammed with "about 9,000 people. . . . It looked like the Friday sheet of Celebrity Service."

MAY 2

Norman Mailer announces his candidacy for mayor on a ticket with **Jimmy Breslin** for City Council president. Their platform includes a proposal to make New York City the 51st state.



Gloria Steinem on the Making of a Controller
Four Ghetto Kids Photograph Their City

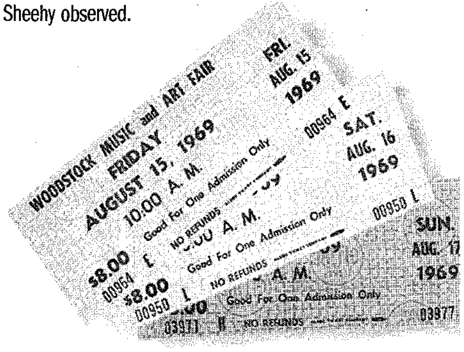
New York

I Run to Win, by Jimmy Breslin

MAILER-BRESLIN SERIOUSLY?

AUGUST 15

The first day of the **Woodstock Music and Art Festival** in Bethel, New York. Thousands of people crowd into the Port Authority Bus Terminal in hopes of securing a seat on one of three daily Woodstock-bound buses. "Ten million yards of blue cotton twill and striped T-shirting. The bodies coming out of them **stop your breath with their beauty,**" Gail Sheehy observed.

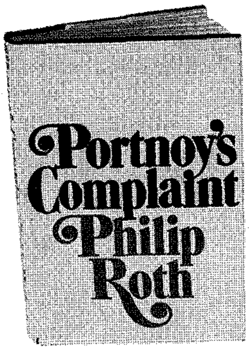


MAY 26

Oh, Calcutta! debuts. "The performers are severely burdened," wrote John Simon. "Naked, you have to be beautiful as well as talented."

FEBRUARY

Portnoy's Complaint is published. "This is the age of the Jew Freak," author Philip Roth told *New York*'s Howard Junker. "Barbra Streisand. And the Becks, Paul Krassner, Abbie Hoffman. . . . **They don't want Jew moralists** any more, they want the Jew Freak. The Jew Freak who will try anything."



OCTOBER 16

> "They've come along slow, but fast."

—former manager Casey Stengel, before **the Mets win the World Series**, defeating Baltimore in Game 5.

NOVEMBER 10

Sesame Street premieres on Channel 13. Creator Joan Ganz Cooney remembers hiring Jim Henson and the Muppets: "We had to beg him. He didn't want to get pegged as a **children's entertainer.** And then he was very unhappy with me for a while–'Why'd you have to be so successful?' But a few years later, he got *The Muppet Show,* which was much more what he wanted."

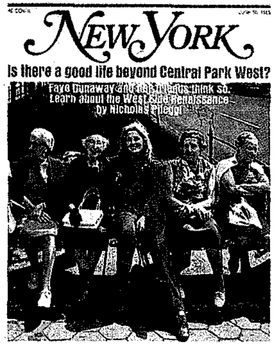
NOV

DEC

DECEMBER

The Lower Manhattan Expressway, the southern section of Robert Moses's quixotic Brooklyn–Manhattan–New Jersey corridor, is finally taken off the maps by Mayor John Lindsay. LOMEX, which was to **cut directly across Broome Street** from the Williamsburg Bridge to the Holland Tunnel, got the go-ahead in 1946, but Moses had to fight three mayors and Governor Nelson Rockefeller for funding that never came.

The Upper West Side, blighted by high crime rates, poor schools, and corrupt bureaucrats in the fifties, is rediscovered by middle-class families as an alterna-suburb. "Just five years ago it was considered **an adventure, a trek,** even dangerous, to come to the West Side *and shop in our store,*" **Stanley Zabar** told *New York.*

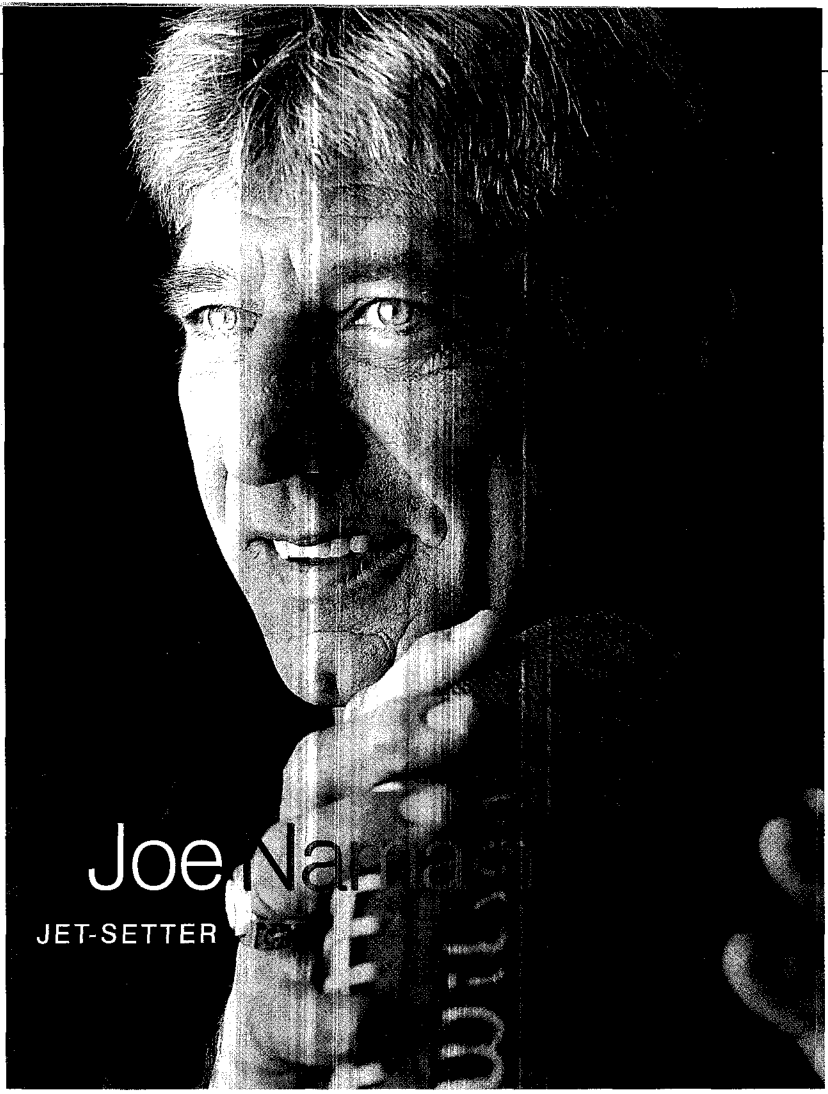


Nixon vs. the City's Top Crimefighter, by Peter Maas
Where to Get the Best Breakfasts in Town

NEW YORK

Is there a good life beyond Central Park West?

Faye Dunaway and her friends think so.
Learn about the West Side Renaissance
by Nicholas Pileggi



BRIAN SMITH

Joe Namath

JET-SETTER

THE JETS WERE AHEAD OF THEIR time. Sonny Werblin [the team's part-owner] believed in the star system. He believed that sports was entertainment. He knew, by paying the numbers that he paid, how many heads would turn and what attention he'd get. He's the one who I think created the star system as we know it today.

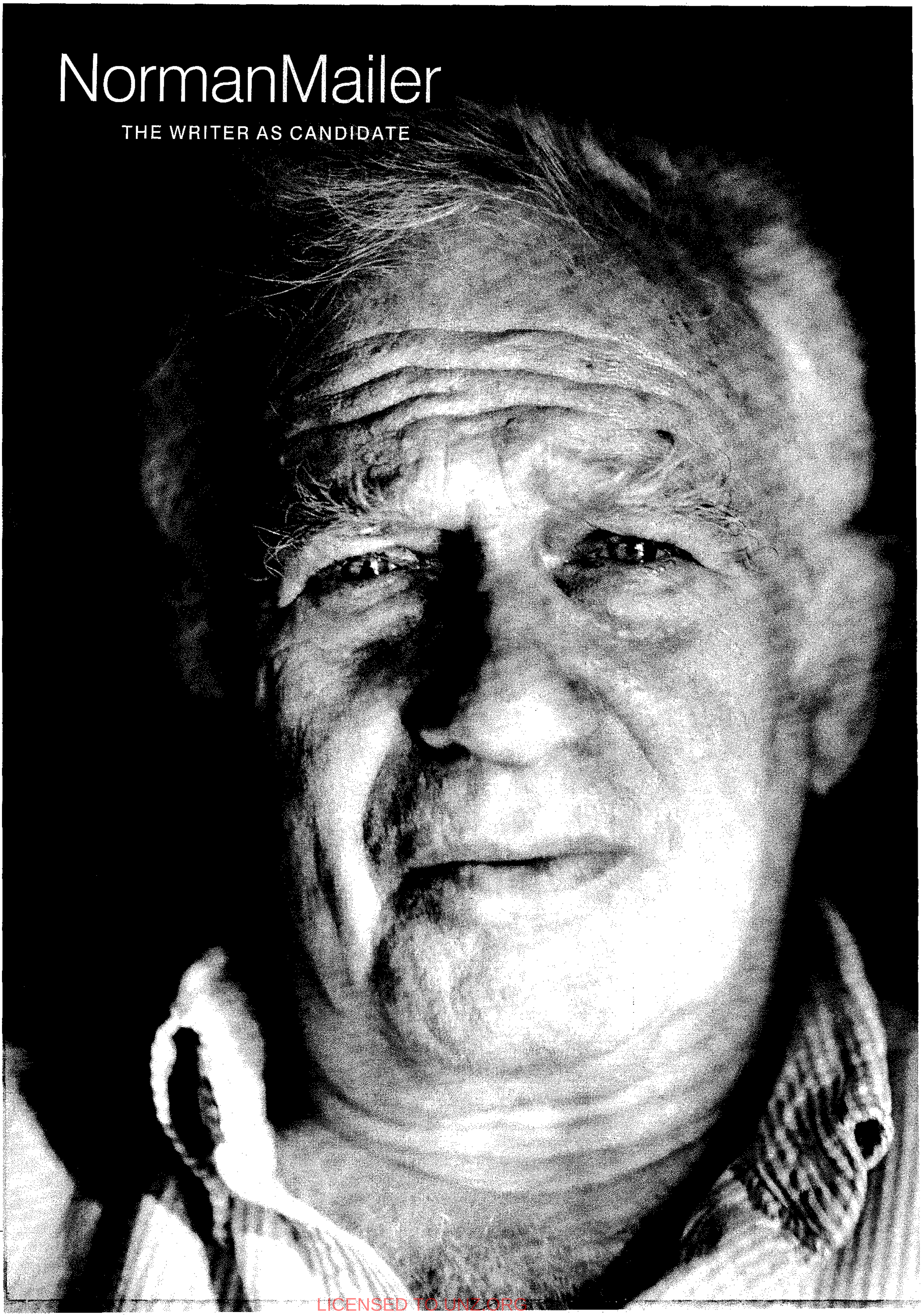
Winning the Super Bowl in 1969 was important for the AFL, because we were literally looked at as a second-rate league. But for the individuals on our team, for Joe, it was an opportunity to achieve the goal that we started out with. I was always taught you have two goals: to make the team, and to win the championship. When we left the stadium that day, I was going to the hotel, and my body just kept kind of exploding with good feeling. The sounds that I made were kind of like a laugh bursting out, or joy bursting out. I wasn't even trying to. And that happened not just after the game, not just that night, but afterward. The feeling lasted and lasted. I played in New York another eight seasons after that. And we didn't win a lot. But the feeling of elation, the good feelings of people genuinely enjoying what you've done has only grown, only got better.

Sports have changed a lot. It became more entertainment, more individual. The media focused in on individuals, players, characters, justified or not. So the younger generations naturally evolved toward more showmanship and individual expression. Change. It's inevitable everywhere, whether you like it or not. And I'll tell you, I don't like it in some sports. I used to love basketball. Nowadays I have a hard time watching professional basketball. The behavior. The attitude. You know, I love the game, but when they play the kind of schedule they do, it's hard to give 100 percent every night. I'll still tune in for the playoffs, because I really believe that what heart is true is in the playoff. But during the regular season, when I see how some guys behave, I can't take it like it's a serious business.

Interviewed by Michael Gross

NormanMailer

THE WRITER AS CANDIDATE



ORAL HISTORY

Gloria Steinem came to me and said, "Did you ever think of running for mayor?" It was Gloria, Jack Newfield, and Noel Parmentel, an arch-conservative but a marvelously funny guy. What we wanted was a left-right coalition. The idea was to sweep New York with the idea that the left and the right should both have their say. Part of the comedy of it, looking back on it now, is that it was also proposed to Jimmy Breslin that he run for mayor. At that point, very early in the process, I won some book prize. Apparently what happened is, he said yes, and then I said yes, and they were very embarrassed, because they had to disinvite Jimmy, since you couldn't disinvite an award winner! So in the early part of the campaign, it was very hard to talk to Jimmy [who was by then running for City Council president], and I never knew why. I kept thinking, *What is it about this guy? He acts like he doesn't like me.*

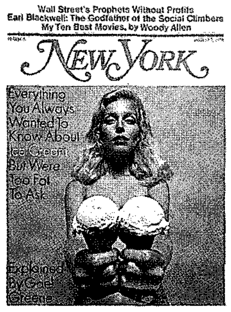
The press just infuriated us. Jimmy got really angry at his cohorts because he was beginning to see the press from the other side. They'd wave and smile and the next day write, "The Mailer-Breslin ticket, running in fun." And that disqualified us, you see. We hated that. They just never took us seriously, when, in fact, we had more ideas than anyone else around. We contributed to that to a degree. I certainly did, by making a few serious mistakes. The biggest one was when I got drunk at the Village Gate. We had a big fund-raiser, and I got up and started hectoring the people and saying, "Don't think you can come here and buy a stamp for your soul. Go fuck yourselves if that's what you want!" Of course, I was dead drunk. I felt contrite, I must say. You know, it was a real fuck-up. Did I behave after that? Well, within reason.

I was so naïve, I thought I was going to win! For me, it was a religious venture. I thought God had chosen me because I had been a bad man, and I was going to pay for my sins by winning and never having an easy moment ever again. Jimmy and I spent Election Night at our headquarters on Columbus Circle. [Both candidates lost.] Jimmy did a lot better than I did. I had 41,000 votes. He had 66,000. And one of the nicest things about Jimmy is, he truly felt for me. He was embarrassed that he had more votes. And then Jimmy said something incredibly funny: that he wanted to apologize for having engaged in an activity that had closed the bars for the day.

Interviewed by Michael Gross

"New Yorkers…display confusional breakdown, mounting anxiety, erratic swings of purpose, and a panicky urge to escape from it all, to cop out, opt out, get out."

—ALVIN TOFFLER



Wall Street's Prophets Without Profits
Earl Blackwell: The Godfather of the Social Climbers
My Ten Best Movies, by Woody Allen

NEW YORK

Everything You Always Wanted To Know About Ice Cream But Were Too Fat To Ask

Explained By Gael Greene

MARCH 30

Jerry Rubin releases *Do It, Scenarios of the Revolution.* The book ridicules nearly everyone the author has ever come in contact with, including his agent, his editor, and his publisher, Simon & Schuster. "**Beware the psychedelic business man** who talks love on his way to the Chase Manhattan Bank," Rubin wrote. "A Hip Capitalist is a Pig Capitalist."

The New York supermarket tomato, admits "Best Bets," is "without odor and taste. It was just something red and dead." **Organic vegetables** pile into the marketplace, promising more flavor and no chemicals. A company called Bio-Organic is the first to offer its produce via mail order.

Maxwell's Plum triples in size and becomes, according to some, the epicenter of America's sexual and sensual awakening. "The revolution in clothing, **haircuts, sexuality, and food** all came at the same moment, and we were there at the right time," says proprietor Warner LeRoy today. "Maxwell's was the first place where the restaurant was the spectacle. It was a moment when sexuality was at its maybe all-time peak. You could have free sex without a problem. Everybody was very open, very wild, very hot."

APRIL 30

President Nixon announces that U.S. troops have invaded Cambodia; three days later, **bombing of North Vietnam** resumes after an eighteen-month hiatus. On May 4, Ohio National Guardsmen fatally shoot four students during a protest at Kent State University, and students from across the nation head to the United Nations and Washington "as if they might stay alive simply by **showing themselves physically,**" observed Pete Hamill in *New York.*

FRANK OCKENFELS 3/OUTLINE

SEPTEMBER 14

***Women's Wear Daily's* John Fairchild** declares the **midi-skirt** mod. Seventh Avenue follows, but women are revolted—and revolt. "Fashion had been sixties strange," says Bernadine Morris, then fashion critic at the New York *Times.* "**People didn't want more strange.** Maxis arrived immediately afterwards, and then shorts, which *WWD* dubbed hotpants, came in for about three months. It was the last gasp of the sixties."

70

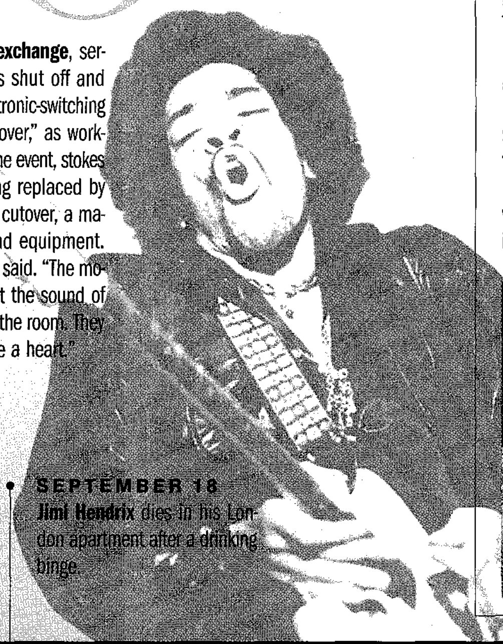
JUNE 8

After **Leonard Bernstein** throws a party for the Black Panthers in his thirteen-room Park Avenue duplex, *New York* publishes Tom Wolfe's "Radical Chic." "Here they are, right in front of you . . . amid the sconces and silver bowls and uniformed servants," Wolfe wrote. "**No more interminable Urban League banquets** in hotel ballrooms where they try to alternate the blacks and whites around the tables as if they were stringing Arapaho beads."

The Butterfield-8 telephone exchange, servicing the Upper East Side, is shut off and placed on a computerized electronic-switching system. "The Butterfield-8 Cutover," as workmen for Bell Telephone refer to the event, stokes fears that man is rapidly being replaced by technology. Moments after the cutover, a machinist presses his ear to dead equipment. **"Listen, hear the silence?"** he said. "The motors are all dead. Late at night the sound of all those interrupters took over the room. They had a definite beat, almost like a heart."

JANUARY 12

A new sitcom on CBS features a lower-middle-class family in Queens bickering over the issues of the day. The premiere episode is prefaced by this announcement: "The program you are about to see is ***All in the Family.*** It seeks to throw **a humorous spotlight on our frailties,** prejudices, and concerns. By making them a source of laughter we hope to show—in a mature fashion—just how absurd they are."



SEPTEMBER 18

Jimi Hendrix dies in his London apartment after a drinking binge.

JUNE JULY AUG SEPT OCT NOV DEC JAN

OCTOBER 4

Janis Joplin is found dead in her room at the Landmark hotel in Hollywood at the age of 27 from an **overdose of heroin.**

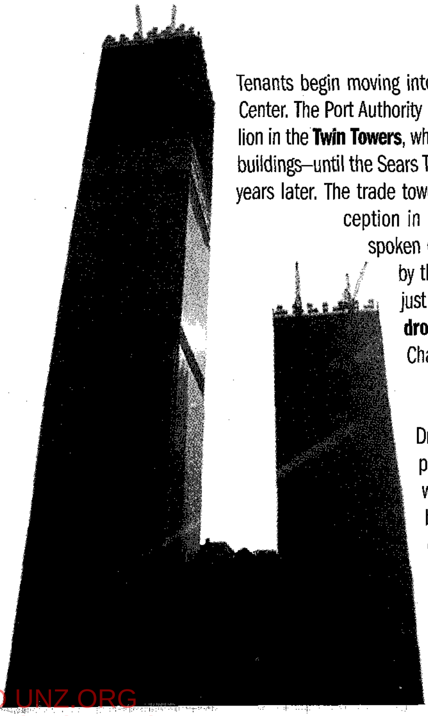
In its winter catalogue, the Caswell-Massey Pharmacy on Lexington Avenue offers **"real Patchouli leaves"**—scent of an earth mother. According to *New York*, "the smell was somewhere between the harem favorite and a cedar closet—it was hypnotizing—and we found it even more so when we tried the perfume, which is worn by Beatle George Harrison's wife."

Caswell-Massey
Patchouli
Perfumers

MAY 8

Helmeted construction workers break up a student demonstration on Wall Street protesting Kent State, leaving 70 people injured. Three weeks later, the **hard hats** lead tens of thousands of demonstrators to City Hall in opposition to Lindsay and other objectors. "They just couldn't swallow any more anti-war demonstrations," said construction worker Eugene Schafer. "There was some fighting, but **no wrenches were used.** The people I work with are well over 200 pounds, and I'm damned if I think we need a wrench to take any man down."

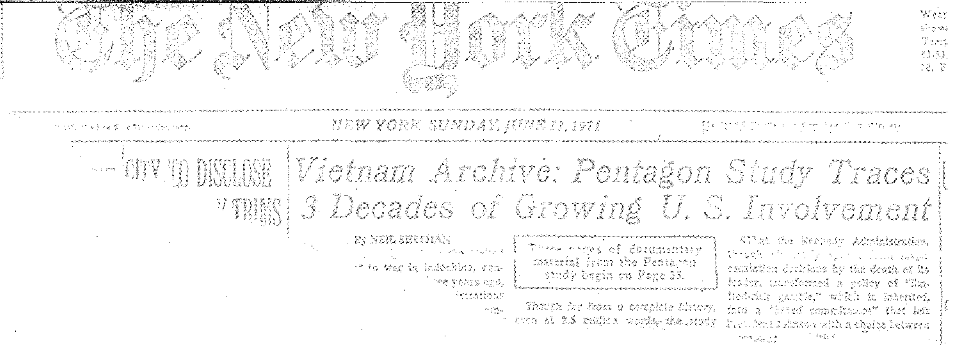
SoHo, offering huge lofts for only a couple of hundred dollars a month, has become a haven for painters and sculptors. But **the artsified neighborhood** is imperiled both by zoning laws that do not allow the artists legal residence and by an increase in publicity that threatens to blow their well-kept secret. "Artists came to SoHo because it was ignored and cheap," wrote Peter Hellman. "Now it is no longer ignored, and soon it will not be cheap."



DECEMBER 17

Tenants begin moving into the still-unfinished World Trade Center. The Port Authority has invested more than $650 million in the **Twin Towers**, which will stand as the world's tallest buildings—until the Sears Tower in Chicago is completed four years later. The trade towers wreak havoc on television reception in lower Manhattan. Said one outspoken critic, a Manhattan congressman by the name of Edward Koch: "This is just part of **the David Rockefeller syndrome** of cleaning up the area near Chase Manhattan."

Dr. Edgar Berman, Hubert Humphrey's personal physician, ticks off feminists when he announces that women are beset with **"raging hormonal influences"** during their periods and so should not be presidents of banks.



NEW YORK, SUNDAY, JUNE 13, 1971

Vietnam Archive: Pentagon Study Traces 3 Decades of Growing U. S. Involvement

By NEIL SHEEHAN

Three pages of documentary material from the Pentagon study begin on Page 35.

Alicia "bay laurel" preaches a return to the forest primeval in her best-selling book ***Living on the Earth.*** Born Alicia Kaufman, the daughter of a Los Angeles plastic surgeon, bay laurel encourages followers to eschew corporate ladder-climbing for **"bread baking in geodesic domes and yurts,"** wrote Julie Baumgold. *It wasn't long before filthy commerce jumped into the same pile of leaves:* Witness the signage at Saks (WE HARVEST FARM-FRESH OVERALLS AND HOE-DOWN SHIRTS) and ads in *The Village Voice* like this one: "Give birth in a Yucatan Hammock. Maya Indians do."

A Day in the Death of Lenny Bruce
Last-Minute Openings in Private Schools
Kids' Movies: 'G' Is for Ghastly

NEW YORK
Vho Is
Iare
Krishna
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Are They
Doing All
Those
Strange
Things on
Fifth
Avenue?

71

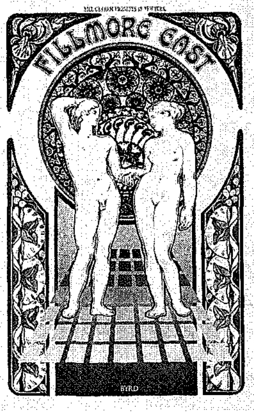
JUNE 13

The New York *Times* publishes the **Pentagon Papers,** a secret history of the war prepared during the sixties. "The decision to publish wasn't easy," says A. M. Rosenthal, then the paper's managing editor. "It raised questions about everything that was important to us. We also had to face the possibility that this would be seriously detrimental to the paper. If we published, it was possible our readers and our advertisers would turn against us. It was possible that **every ex-president would denounce us.** Then there was a personal question. If we did not publish the documents, what would happen? I decided—I never told this to the publisher—that I would quietly resign. I was hardly a man of the left, but I felt I couldn't continue if the paper didn't publish the documents. Toward the end, [*Times* publisher Arthur "Punch" Sulzberger] said, 'I'd like to see these papers.' I got a grocery cart—I don't know where—piled all the stories into it, brought it up to him, and said, 'Here they are. Have a good read.' Later, Sulzberger said, 'When they brought that cart in to me, **I knew exactly what I was facing. Twenty years to life.'** "

MAR APRIL MAY JUNE JULY AUG

JUNE 27

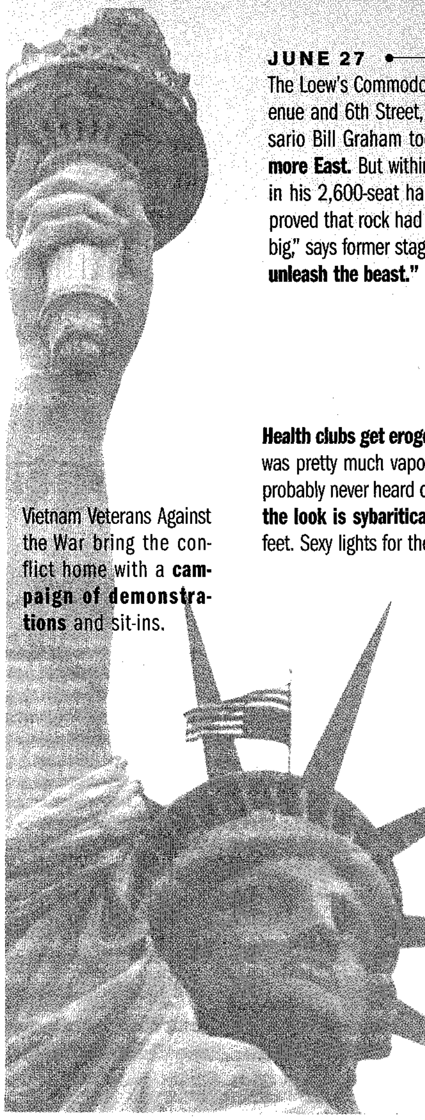
The Loew's Commodore, an aging movie palace at Second Avenue and 6th Street, sailed again when San Francisco impresario Bill Graham took it over in 1968 and renamed it **Fillmore East.** But within two years, the bands Graham nurtured in his 2,600-seat hall outgrew it, and the Fillmore's closing proved that rock had matured into big business. "It all got too big," says former stagehand Michael Klenfner. **"It was time to unleash the beast."**



JUNE 29

Less than an hour before a Unity Day rally held by the Italian-American Civil Rights League, the league's founder, **Joseph Colombo**—to some a social activist, to others a Mafia crime boss—is shot in Columbus Circle. (He will die after seven years in a semicoma.) Colombo's assailant, Jerome Johnson, is killed by a mystery shooter, believed by police to be a Colombo bodyguard. "This was a professional job," says one detective on the case. "It was so neat. They left nothing. A gets B and C gets A. **You kill the guy who does your dirty work for you.** The perfect two-cushion shot." The shooting follows intense speculation that Colombo's 50,000-member-strong league was posing a threat to the traditional Mafia.

Health clubs get erogenous. "Years ago, the typical health club was pretty much vapor and towels and paunchy old men who probably never heard of Bob Dylan," wrote Barry Tarshis. "Today, **the look is sybaritically trendy.** Lush carpeting for your bare feet. Sexy lights for the pool. Hot pants for the receptionist."



Vietnam Veterans Against the War bring the conflict home with a **campaign of demonstrations** and sit-ins.

The urban crime known as **mugging is epidemic.** Three quarters of all New York City robberies in 1971 are muggings, and "equally alarming is the trend on the part of muggers to practice their vicious art inside rather than outside," wrote George Alexander, pointing to muggers who wait for victims inside brownstones on stairway landings and in apartment hallways.

SEPTEMBER 9

More than **1,200 inmates at Attica State Correctional Facility** take 32 guards hostage and seize Cell Block D. Their list of demands includes complete amnesty and freedom from physical, mental, and legal reprisals, including speedy and **safe transportation to a "nonimperialistic country."** Four days later, Governor Nelson Rockefeller orders 1,000 state troopers, sheriff's deputies, and prison guards to storm the cell block; 9 hostages and 28 prisoners are killed.

Barbara Walters

BROADCASTER NEWS

When I was beginning on the *Today* show, there was one female writer. And no other female writer could be hired unless that one died or got married. When I got that job, I was only allowed to write "female things." I could do fashion shows. I could do celebrity interviews. When I finally was put on the air, it was with Hugh Downs, and he was a pleasure. But later, to give you an idea of the times, there was a host named Frank McGee. He had an agreement with the network that if there was a hard-news interview, he asked the first three questions before I could join in. The real reason I became very aggressive in going after interviews is, if I got the interview myself, and I did it outside the studio, I could do it myself.

In 1976, when I came to ABC, there was all the hoopla about my making one million dollars a year for doing the news. It was considered practically a crime. But actually, I was getting $500,000 for co-hosting ABC News (the same salary Harry Reasoner was getting) and $500,000 from the entertainment department, for doing four one-hour prime-time specials. It was the bargain of the year for them! Those specials have been on for 21 years now, and they've made a fortune for ABC. But we news people were considered so *pure*. To give you some perspective, Mike Douglas was making something like $10 million that year while I was making $1 million, and nobody criticized him.

Then there was the question of my being the first female co-host of a news program, and there were all those stories about me. How I had a pink typewriter. I mean, what are they, insane? And that I had a bookcase taken in through the window. I mean, I have a nice office. Hugh Downs has a bigger one, and I'm happy for him. I'm not going to die over this. What did I do that was so terrible? But there was all this terrible stuff, stuff that I know, in my heart, would not have happened had it been a man. Imagine it happening to Ed Bradley or Mike Wallace. In retrospect, though, it probably was a very good thing; I remember going to Poland, and people knew who I was: "Oh! She's the one who got the million dollars!" So in a silly way, it made me famous way beyond America.

There is also the business of the celebrity interview. A lot of critics who don't watch *20/20* (and let me tell you, they don't) think, "Oh, she's this celebrity interviewer." They don't realize that in the course of nineteen years on *20/20*, I can count the number of celebrity interviews I've done. My work there is far more substantial. They don't see the body of my work. After I interviewed Marv Albert, for example, I was criticized for doing it, yet many other programs had him on after me. Some newspaper people who criticized me, saying, "How could she do that?" seemed to forget their own newspapers carried the story on page one. I know that there are critics who like my work and critics who will never like my work. And I try not to read the things that are destructive, because it hurts me and I'm not above the hurt. None of us are.

We're not going out to exploit people. I don't force people to do interviews. We ask them; they have time to think about it. They have reasons for wanting to go on. I think to do an interview with Monica Lewinsky's cousin's dog is ridiculous. You don't see me trying to become the best friend of the son of the murderer's brother-in-law. I never ambush anybody. I don't blame the reporters who do, because that's the way you get stories. But I don't. People think I have all the guts in the world, but it's hard for me to pick up the phone. I hate it.

When I was interviewing Sadat and Begin, and Castro, there was a different atmosphere in this country; people were anxious to see these men—and women, Golda Meir and Margaret Thatcher. They were larger than life. Now, in terms of a magazine program, nobody much cares. The first special I did for ABC had Barbra Streisand and Jon Peters and President-elect and Mrs. Carter. The second one we did had the Shah of Iran. The third one had Vice-President Mondale. And what we found is that as soon as we got away from the movie stars, the ratings went down. Good, bad, or indifferent, it's what we found. It's like everybody says they listen to Mozart, but they buy rap. So, little by little, on the specials, we began to do mostly superstars. What is so wrong with doing interviews with celebrities? There are more and more entertainment programs because that's what people want. I don't think this is such a hideous thing.

The only misconception is that I'm so driven, and how that's all I do: work and work and work. I have a very strong private life. I have little family except my daughter; my friends are enormously important to me. If I complain sometimes, it's when I don't have enough time for my private life. I think that's important, because there's still this view of a woman who works: There's no other life! You're always on planes! You're always working! And nobody says that about men.

But in general, I'm very peaceful with myself. It sounds terrible. I'm supposed to have a lot more neuroses. I'd love to be able to tell you I'm driven, unhappy, that my private life is a mess, that there's another mountain to climb. But I am happy; I've climbed all the mountains. This plateau is very nice. I don't know how long I'll stay on it before I'll want to climb down a little bit and plant some trees. But not yet.

Interviewed by Jennifer Senior

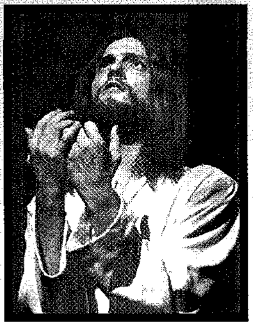
DANA LIXENBERG

OCTOBER 14

Jacqueline Kennedy Onassis obtains a temporary restraining order to **protect her children from paparazzo Ron Galella;** a judge eventually orders him not to come within 100 yards of the Onassis home, 75 yards of the children, and 50 yards of Jackie. Galella's countersuit is dismissed entirely.

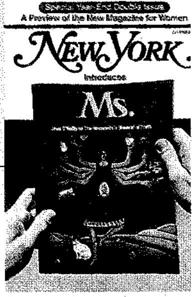
Texas Instruments introduces the **first pocket calculator.**

SEPT
OCT
NOV
DEC



SEPTEMBER 30

Andrew Lloyd Webber's *Jesus Christ Superstar* debuts. "What we get," wrote John Simon, "is **closer to rock bottom than rock opera.**"



Special Year-End Double Issue
A Preview of the New Magazine for Women
NEW YORK
Introduces
Ms.

DECEMBER 20

***Ms.* magazine** appears as an insert in *New York*'s end-of-the-year issue and becomes a stand-alone magazine a month later. Editor Gloria Steinem **seeks to address women as "full human beings"** rather than in narrowly defined roles as homemakers, consumers, mothers, or hostesses. "[Women] share the dreams, capabilities, and weaknesses of all human beings, but our occasional pregnancies and other visible differences have been used—even more pervasively, if less brutally, than racial differences have been used—to mark us for an elaborate division of labor that may once have been practical but has since become cruel and false. The division is continued for clear reason, consciously or not: the economic and social profit of men as a group," wrote Steinem.

Prodded by Yale junior Ira Nerken, Madison Avenue underwrites an **"Unsell the War" ad campaign.** "I was sick of canvassing, sick of marching," says Nerken. Ad agencies donate more than $1 million worth of print ads, including one poster of a tombstone emblazoned with THE VIETNAM WAR: DECEMBER 31, 1971 and the epitaph MAY IT REST IN PEACE.

OCTOBER

The French Connection opens, with its famous chase scene beneath the elevated IRT tracks on New York streets. "There is New York City unskylined," wrote Judith Crist, "its Brooklyn and Manhattan streets alive in all their unloveliness and autumnal chills, the roadways cluttered and clustered, its fashionable fronts **fraught with conspiracy** and its secret ways with terror."

MAY

Soon after wife Joanne sues him for $125,000 for breaking their matrimonial agreement by ridiculing her on the air, **Johnny Carson** packs up his *Tonight Show* and moves it from New York to Beautiful Downtown Burbank.

The Godfather

MARCH 16

Francis Ford Coppola's *The Godfather*, based on Mario Puzo's novel, is released, inspiring a **generation of mobsters.** "I was 45 years old and tired of being an artist," said Puzo about writing the book. "Besides, I owed $20,000 to relatives, finance companies, banks, and assorted bookmakers and shylocks. It was really time to grow up and sell out, as Lenny Bruce once advised."

JUNE 17

The Washington bureau of the New York *Times*, run by Max Frankel, fails to dig into the **"third-rate burglary attempt"** at the **Watergate**, deeming it a local crime story. The Washington *Post* disagrees. Before the scandal finishes unfolding, Frankel is yanked from Washington. He spends the following decade working on softer sections of the paper.

James Beard's American Cookery is released, and chefs finally have a primer placing the United States in the same league as France when it comes to inventive regional recipes and ingredients. Also comes ***The Joy of Sex,*** billed as "a cookbook" but really a pictionary of positions—matter-of-fact, anatomically-correct line drawings of shaggy haircuts and creative coitus.

A man, a plan, a waffle iron: Nike reinvents the running shoe with a **waffle-tread sole**, wedged heels, and shiny nylon uppers.

HBO®

NOVEMBER 8

Home Box Office debuts, broadcasting a National Hockey League game live from Madison Square Garden to 365 homes in Wilkes Barre, Pennsylvania. The first HBO original show came a few months later: The Pennsylvania Polka Festival from Allentown's fairgrounds.

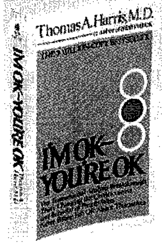
FEB MAR APRIL MAY JUNE JULY AUG SEPT OCT NOV

JULY 10

The **Democratic Convention** ends the people's-crusade period of George McGovern's candidacy. "No one has a job after the convention," Richard Reeves quoted McGovern as saying. "I don't want to **ruthlessly cut off old friends**, but there have to be dramatic changes."

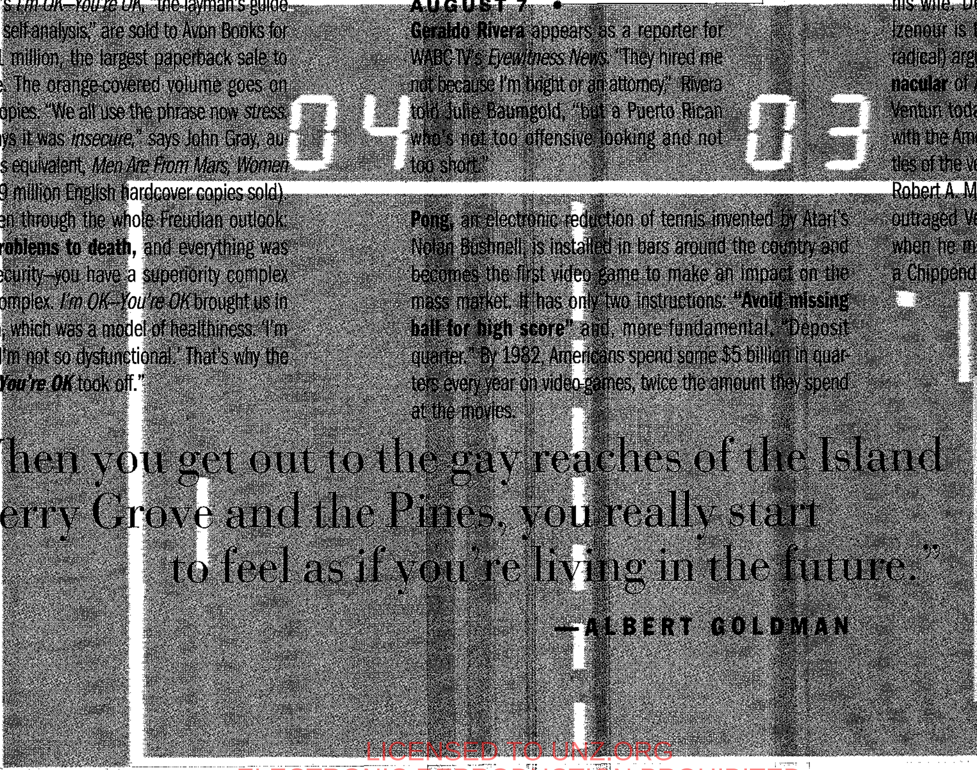
OCTOBER

The **New York Dolls,** a bunch of outer-borough toughs dressed in girls' frippery and makeup with socks stuffed down their pants play Greenwich Village's Mercer Arts Center. "It's so ironic," said writer Danny Fields, then an editor of *16* magazine. "The Dolls dressed like girls but they were **notorious heterosexuals.** You couldn't seduce them. We guys all tried. The public was offended and called them fags."



JULY 26

The paperback rights to Dr. Thomas Harris's *I'm OK—You're OK,* "the layman's guide to self-analysis," are sold to Avon Books for $1 million, the largest paperback sale to date. The orange-covered volume goes on to sell 7 million copies. "We all use the phrase now *stress.* Back in those days it was *insecure,*" says John Gray, author of the nineties equivalent, *Men Are From Mars, Women Are From Venus* (9 million English hardcover copies sold). "We had just been through the whole Freudian outlook, **analyzing our problems to death,** and everything was about some insecurity—you have a superiority complex or an inferiority complex. *I'm OK—You're OK* brought us in another direction, which was a model of healthiness: 'I'm not so neurotic, I'm not so dysfunctional.' That's why the phrase ***I'm OK—You're OK*** took off."



AUGUST 7

Geraldo Rivera appears as a reporter for WABC-TV's *Eyewitness News.* "They hired me not because I'm bright or an attorney," Rivera told Julie Baumgold, "but a Puerto Rican who's not too offensive looking and not too short."

Pong, an electronic reduction of tennis invented by Atari's Nolan Bushnell, is installed in bars around the country and becomes the first video game to make an impact on the mass market. It has only two instructions: **"Avoid missing ball for high score"** and, more fundamental, "Deposit quarter." By 1982, Americans spend some $5 billion in quarters every year on video-games, twice the amount they spend at the movies.

DECEMBER

Learning from Las Vegas, by Robert Venturi, his wife, Denise Scott Brown, and Steven Izenour is the book that makes the (then radical) argument that "the **commercial vernacular** of America is okay, it's good," says Venturi today. "Architecture should connect with the American everyday way of life." Apostles of the vernacular include Michael Graves, Robert A. M. Stern, and Philip Johnson, who outraged Venturi almost twenty years later when he made the AT&T building look like a Chippendale highboy.

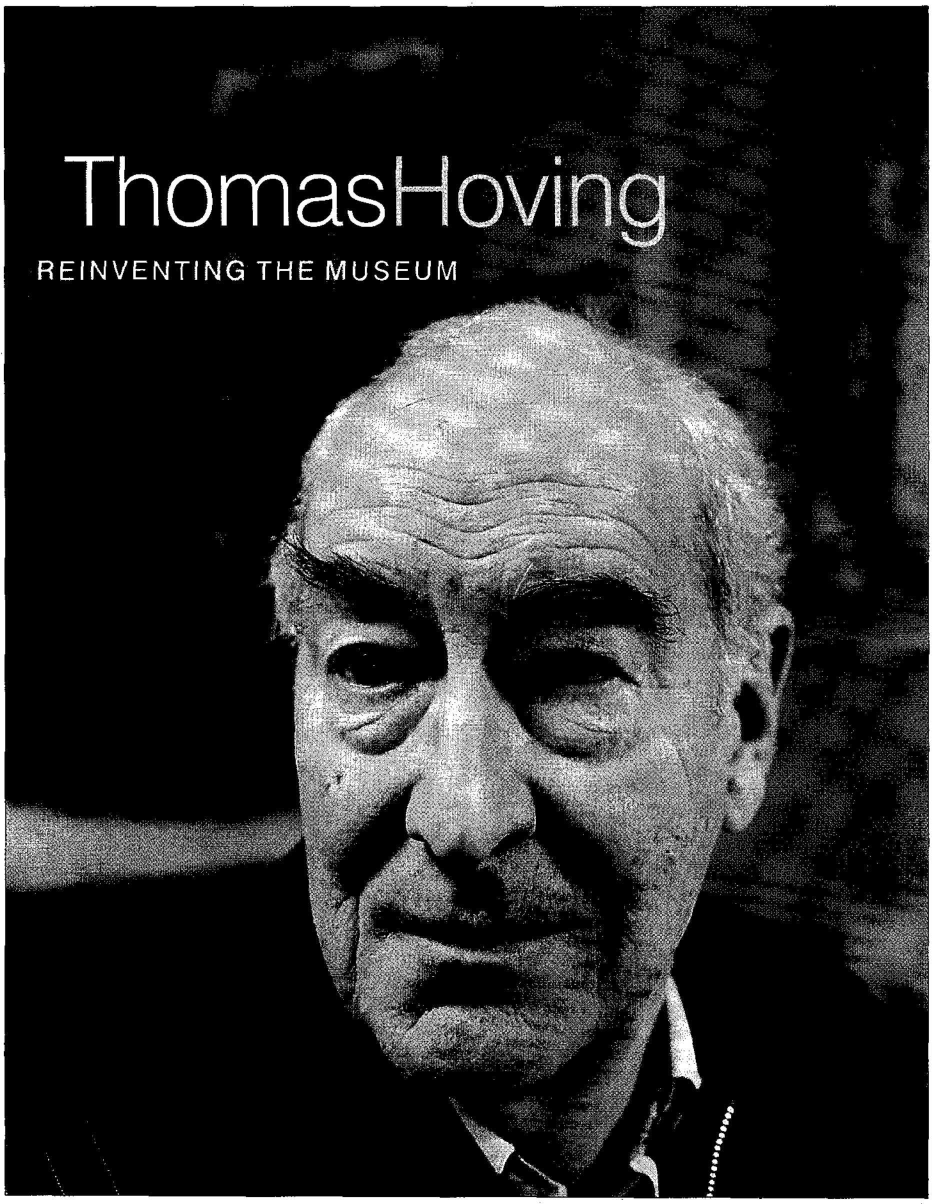
"When you get out to the gay reaches of the Island in Cherry Grove and the Pines, you really start to feel as if you're living in the future."

—ALBERT GOLDMAN

Special 8-Page Handbook!
A Critical Guide to New York Abortion Facilities
Mafia Maps: Where To Find Your Local Buttonman
New York
Fire Island Behavior—Will It Spread To the Mainland?

ThomasHoving

REINVENTING THE MUSEUM



DANA LIXENBERG

WHEN I BECAME DIRECTOR of the Metropolitan Museum of Art, it was stodgy, gray, run by elitists. I said, "Hey, let's kick the thing around." I wanted to attract young people to the museum. I said, "Make it hospitable. I want them to come. I want them to make dates, pick up girls, pick up boys—either way; I don't care." And it happened on the great steps, this huge apron of stairs leading to the museum. I'd thought that could be the place where everybody who didn't like museums, didn't know what this big, ugly bank building was, might come. And then they would turn around and say, "What's that? Let's check it out." And they'd go in and they'd say, "Hey, not bad." We went about it in a very, very calculating way.

The first blockbuster came about after the museum's centennial in 1970, when we had a series of huge shows. I asked myself, *What are we going to do next?* I decided to steal an idea from the Council of Europe, an association of European museums that every two years put on a huge art show. They were always borrowing from the Met but never lending to the Met. I said, "Fuck them. From now on, we're going to be partners." So we'd say, "No loan until you allow us to have some pieces for the X show." And they got really pissed off. But then they said, "Well, hey, why not? America does have a lot of shit."

My favorite show was "Scythian Art," the art of the wandering tribes of the Ukraine. Because they were on the move all the time, they had nothing big; they had Greek craftsmen make gold jewelry for them. I saw the stuff in the Gold Room in the Hermitage, to which even a Politburo member couldn't get instant access. You had to wait 50 days if you were allowed in—and then you were given five minutes! I said, "God, this stuff is not to be believed." I said, "I want this," and pointed to the great door of the Gold Room. My friends in the Soviet Union said, "Peter the Great passed a law saying it shall never leave." I said, "It will come back, okay? Come on, guys!" They said, "But what will we have in exchange?"

I said, "Our old masters." "Oh. Ahhhh! El Greco?" I said, "You want the *View of Toledo*? You got it." They had no El Greco in all of the Soviet Union. But then, in the final negotiation, they said, "We're sorry. The gold Scythian panther—it is too fragile to travel." I said, "Funny you say that; I called the office this morning before coming here, and the *View of Toledo* by El Greco—my conservationist says it's too fragile to come over." They said, "But this is cover of catalogue." I said, "So was the panther." And the guy looked at me and said, "Okay, let's stop this crap." And we cut the deal, and we got the panther, they got the El Greco.

I think the critics got mad at these big shows because for the first time in history, we ran advertisements, and like anybody on Broadway, we ran quotes of critics, and of course we always picked out the one that said, "Sensational! Unbelievable!" and left out the word "trash." It was very controversial, primarily because there was an art-critic clique—still is—which is very conservative, very elitist. They just detest popularization and call it the cheapening of art. But it's virtually impossible to cheapen a great work of art by popularizing it! No matter how hard I tried to popularize, I never cheapened a great work of art.

Interviewed by Michael Gross

’73

OCTOBER 2
Martin Scorsese’s ***Mean Streets,*** starring Robert De Niro and Harvey Keitel, barrels onto the big screen—“a bunch of nowhere guys **mooching around Mulberry Street *Marty*-fashion,** drinking, quarreling, making up, breaking up and getting nowhere,” wrote *New York.*

JUNE
John Lennon and Yoko Ono relocate to the Dakota; the door to their apartment at 155½ Bank Street in the Village had opened right onto the sidewalk. “With the FBI and fans outside, it just got too accessible,” says Bob Gruen, Lennon’s family photographer. “**The Dakota may have appealed to John’s old English sense of the castle.**”

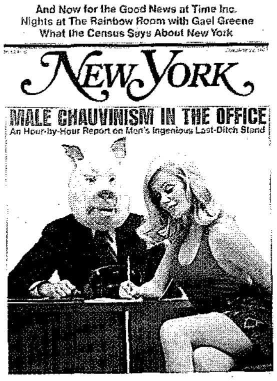
AUGUST
Washington *Post* reporter **Sally Quinn** starts at the *CBS Mor ing News,* facing off against NBC’s reigning leading lady, **Ba bara Walters.** “Now, here I was, half Jane Wyman, half Shirl Temple,” Barbara Walters told Chris Chase, “and people beg to stop me in the street and say, ‘Don’t worry, **Barbara, it all right, you won’t lose your job.**’ It was really very touc ing.” (By January of ’74, Quinn is back in Washington.)

FEB MAR APRIL MAY JUNE JULY AUG SEPT

JANUARY 22
The Supreme Court’s ruling in ***Roe* v. *Wade*** legalizes abortion nationwide.

JANUARY 3
Cleveland shipbuilding magnate **George M. Steinbrenner III** heads a syndicate that buys the New York Yankees for $10 million in cash. **“I won’t be active** in the day-to-day operations of the club at all,” he tells the press.

Tales from the dark side of **the dieting-and-fitness craze**: “Although her ability to eat whatever she liked and yet remain ‘slim’ had been the envy of her more classy friends,” wrote Susana Duncan, “she had slowly been sliding into a rare, chronic, and sometimes **intractable wasting disease called anorexia nervosa.**”

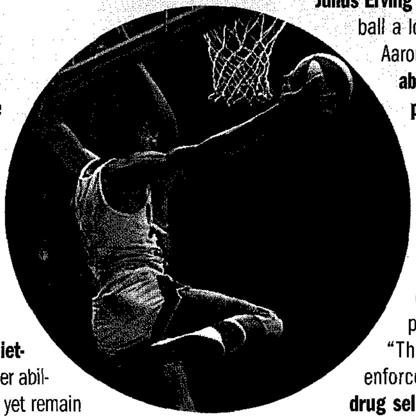


And Now for the Good News at Time Inc.
Nights at The Rainbow Room with Gael Greene
What the Census Says About New York

NEW YORK

MALE CHAUVINISM IN THE OFFICE
An Hour-by-Hour Report on Men’s Ingenious Last-Ditch Stand

AUGUST 1
Julius Erving signs with the Nets. “I dunk the ball a lot of different ways,” Erving told Aaron Latham. **“There is something about dunking the ball that excites people.”**



SEPTEMBER 1
The Rockefeller drug laws are enacted, imposing long mandatory prison sentences for drug possession. “These measures will cripple law enforcement, ensure that **fewer top-level drug sellers will be apprehended**, massively dilute the voluntary recruitment of addicts into treatment, overwhelm the courts and prosecutors, and eventually destroy any public confidence in the law-enforcement system,” said the NYPD.

“Bobby, I don’t care if you wear a jockstrap.”

—BILLIE JEAN KING TO BOBBY RIGGS

OCTOBER
New York’s obsessed foodniks, positively dotty over the fiery cooking of Sichuan, find a new region to challenge chili macho: **Hunan,** an isolated mountain province, famous for its hams, Mao Zedong among them. At Hunam, a crowded roost of assertive country cooking on Second Avenue dreamed up by Shun Lee mogul T. T. Wang and his young deputy, Michael Tong, asterisks signaling “first time served in New York” stun neophiliacs. What thrills: Sea bass in spicy shrimp roe. Satiny lamb with a double whammy of chilis, fast-wokked beef, and **watercress radiating pepper heat.** Elegant Shun Lee Palace sheds its characteristic caution to play with Hunan dynamite, too. —*Gael Greene*

OCTOBER 20
Saudi Arabia, the world’s largest producer of crude oil, embargoes sales to the United States in protest of the U.S.’s pro-Israel policies in the Yom Kippur war. “Without oil, Europe’s going to have a major recession next year,” an unidentified financial wizard told Paul Erdman. “So is Japan. So will we. Worse may follow. . . . **Before it’s over, the Arabs will pull the biggest hold-up in history.**”

Egon and Diane von und zu Furstenberg are the city's most high-profile couple, with an openly open marriage. "You only live once, and I am getting the most out of it," said Egon. "After a while, passion—you know—cools. So a little here, a little there at three in the afternoon. What harm?" Said Diane: "After all, you marry for friendship, for companionship—and **passion after a while . . . pfffft.** I mean, does it excite you when your left hand touches your right?"

NOV

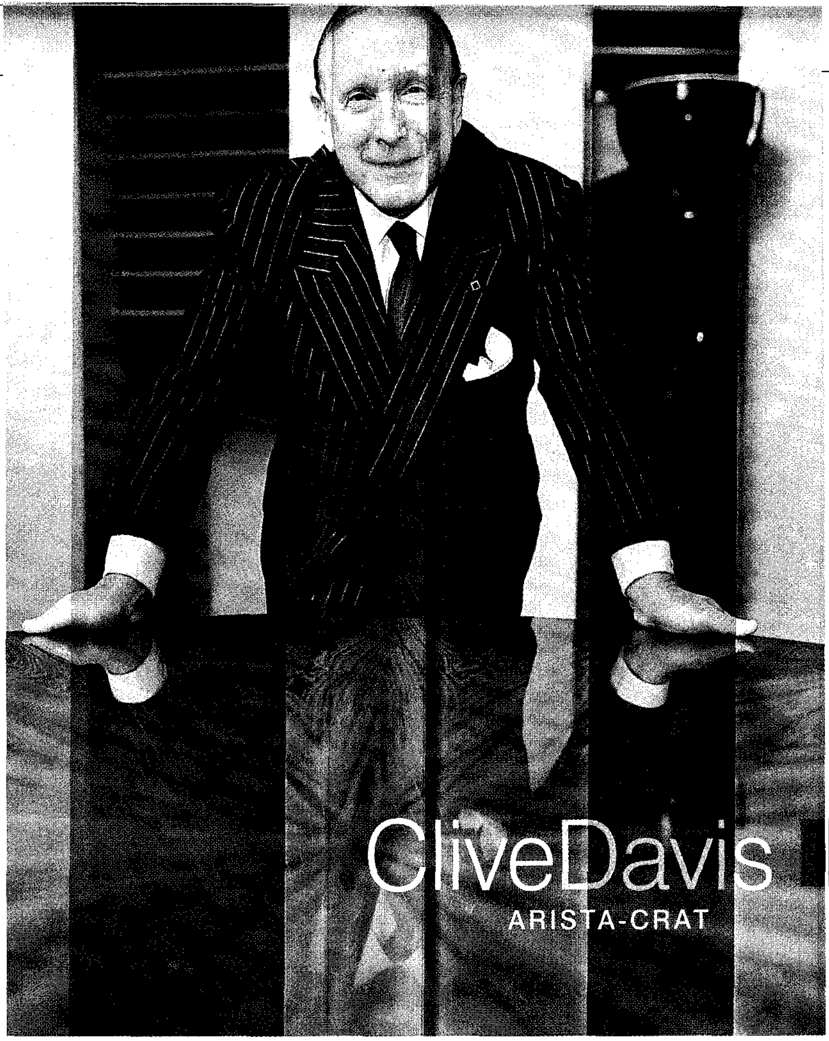
DEC

DECEMBER 15

After ten months of deliberation, **the American Psychiatric Association** alters its almost-100-year-old position on gays and lesbians. APA assistant vice-president Dr. J. Marmor said, "**Homosexuality in itself merely represents variant sexual preference** which our society disapproves of but which does not constitute mental illness." But the doctors' decision doesn't sway the New York City Council, which, five days later, by a vote of 9 to 4, rejects an anti-discrimination bill mayor-elect Beame had pledged to sign.

The Continental Baths are "New York's most Weimarian nightspot, a sort of City of Night à gogo," wrote Richard Goldstein in *New York.* At the baths, he also spots a singer by the name of **Bette Midler**: "Built like a cross between Mick Jagger and a Jeep, she just chugs along, cakewalk and jutting finger, in a kind of silver shell and tight red pants, **looking just a touch like Ethel Merman.**"

ORAL HISTORY



CliveDavis

ARISTA-CRAT

DANA LIXENBERG

MY CAREER BEGAN ABOUT 30 years ago. I had just become head of Columbia Records, I had never signed any artist, and I found myself in December '67 at the Monterey Pop Festival. I saw a group that was incredibly charismatic, with a lead singer who was breathtaking and soulful and just the best white soul singer imaginable, but with a rock edge. And she of course turned out to be Janis Joplin, and the group was Big Brother and the Holding Company. That event proved to be the catalyst for my awareness that a tremendous change was taking place in society, certainly among youth. Very shortly thereafter, I went down to the Village to see an unknown group, Blood, Sweat and Tears—the original group, with Al Kooper and the former members of the Blues Project. I was very involved with the signing. Then I signed Billy Joel, Aerosmith, and Bruce Springsteen in '72.

Nothing succeeds like success, and these artists, with their first releases, became household names. It was a shock to me, but it gave me the confidence to start a company from scratch, which is what Arista Records is: a company that I founded in 1975, right here in New York. The song that launched Arista was "Mandy." I had found the song and given it to Barry Manilow. He does write—over the years, he has written "Copacabana" and "This One's for You." But the reason I signed him was that he is a showman. So I gave him "Mandy," and our first record went to No. 1.

The principles are still the same as with "Mandy": You gotta find artists who are unique, who could be headliners; you gotta find material that could become standards. Yes, there's always the one-hit wonder. Yes, there's always the one that appears more artificial or manufactured. But you're really looking for the unique talent, whether or not they can write their own material. If they can write it, it's better, because you don't have to look for it and it expresses who they are. *Ultimately, it's no fun to be in this* business if you don't have hits.

Interviewed by Ethan Smith

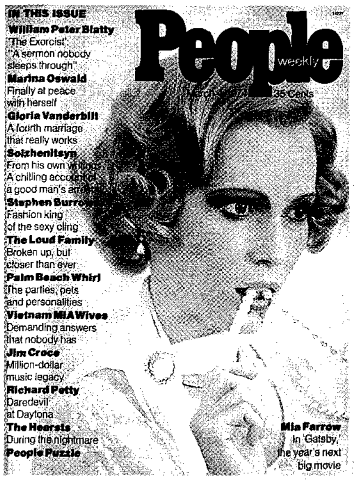
JANUARY 15

Dictaphone puts the **first modern answering machine** on the market, revolutionizing the Kabuki drama of dating. "I could rest on my sofa, knowing **I could no longer be invaded by any relative, fool, or sociopathic singer-songwriter to whom I had given my phone number,"** says *Sex Tips for Girls* author Cynthia Heimel. "Even more important, it was now impossible for a sociopathic singer-songwriter to lie: 'Hey man, I tried to call you eight times last night and you were out.' Now, my painfully long recorded greetings full of lame jokes and pointless innuendo have devolved into my permanent outgoing message: 'Hello, my name is Cynthia, and I screen my calls.' "

CBS White House correspondent **Dan Rather** makes his name aggressively dogging the White House. "They have a $400 million–a–year public-information/public-relations/publicity/propaganda operation," he told *New York*'s Aaron Latham. "A very large part of the money is spent for partisan/political/ideological propaganda. . . . **What burns me up is that a certain amount of my check every month goes to paying these people's salaries."**

MARCH 4

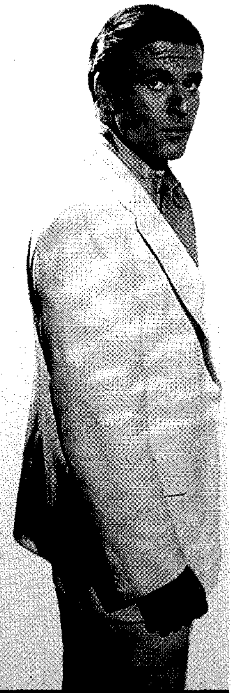
Mia Farrow, in character as Daisy Buchanan from the film version of *The Great Gatsby,* appears on the first cover of **Time Inc.'s new weekly, People.** Editors eventually figure out that while movie stars are only okay for sales (with rock stars faring slightly worse), television personalities are infallible. **And the most marketable celebrity is a dead celebrity.** Today, the award for most appearances on a cover goes to Princess Diana: 53—and probably still counting.



IN THIS ISSUE
William Peter Blatty
'The Exorcist':
"A sermon nobody sleeps through"
Marina Oswald
Finally at peace with herself
Gloria Vanderbilt
A fourth marriage that really works
Solzhenitsyn
From his own writing:
A chilling account of a good man's arrest
Stephen Burrows
Fashion king of the sexy cling
The Loud Family
Broken up, but closer than ever
Palm Beach Whirl
The parties, pets and personalities
Vietnam MIA Wives
Demanding answers that nobody has
Jim Croce
Million-dollar music legacy
Richard Petty
Daredevil at Daytona
The Hearsts
During the nightmare
People Puzzle

People weekly
35 Cents

Mia Farrow
In 'Gatsby,' the year's next big movie



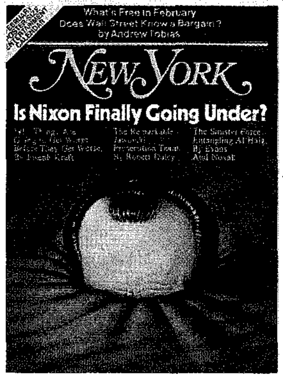
MARCH 18

Citing F. Scott Fitzgerald as his greatest lifetime influence, **Ralph Lauren** attracts notice for a line of luxe, retro men's wear, but he is already looking to the future. **"I don't want to be known as 'the guy who did Gatsby,' "** he told *New York,* " 'the guy who did last year's look.' "

FEB MAR APRIL MAY JUNE

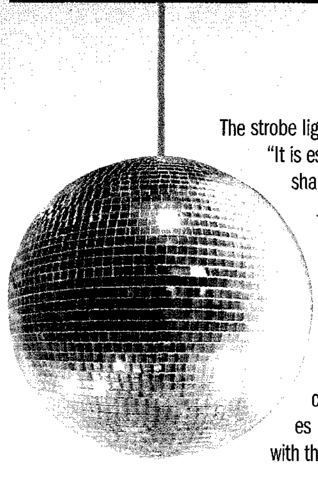
MARCH 4

As **Nixon** staggers into his final days, **Roy Cohn** prepares him a hypothetical resignation speech: "Those who condemned McCarthyism, guilt by association, and accusation without proof are now unabashedly using these methods to force me out of an office to which I have been elected," Cohn wrote in *New York.*



FEBRUARY POSTER-SIZE ENTERTAINMENT CALENDAR
What's Free in February
Does Wall Street Know a Bargain?
by Andrew Tobias
New York
Is Nixon Finally Going Under?

If bottled drugs are the champagne of the music business, **pharmaceutical cocaine** is the Cristal: At Ashley's, a lower–Fifth Avenue restaurant and club run by Alice Cooper's ex–P.R. man, bottles of the stuff are passed around openly at Led Zeppelin's table one night—and inhaled off a teaspoon. Rumor has it that **there is a Los Angeles plastic surgeon who can replace nasal passages with Teflon.**



The strobe lights flicker on, and **disco burns bright.** "It is estimated that over 100,000 people are shaking every Saturday night," wrote Mark Jacobson. **"Latin kids in tiny Apple Jack jackets and marshmallow shoes are turning somersaults** at the Grand Ballroom and Le Joint. Glitter girls from Jamaica are clattering in on the El to the action at the Monastery. The 'mature party crowd' (who are 21 and can prove it) are jiggling cocktail glasses at Pippin's so they won't have to mix with the 'sneaker crowd' overrunning Nemo's."

A national debate about the merits of a **"zipless fuck"** ensues in the tailwind of Erica Jong's *Fear of Flying.* Jong wrote in *New York,* "The volume of letters, books, galleys, and unsolicited manuscripts has been so great that if I answered them all I would never write another book . . . and if I read them all, I would never find time to read anything else. . . . The sexual propositions are more of a problem—partly because there is something vaguely insulting about them and partly because **one is never wholly untempted."**

'74

> "Pretty soon everybody seems to meld together, and any body that feels good is all right."
>
> —a Long Island 16-year-old

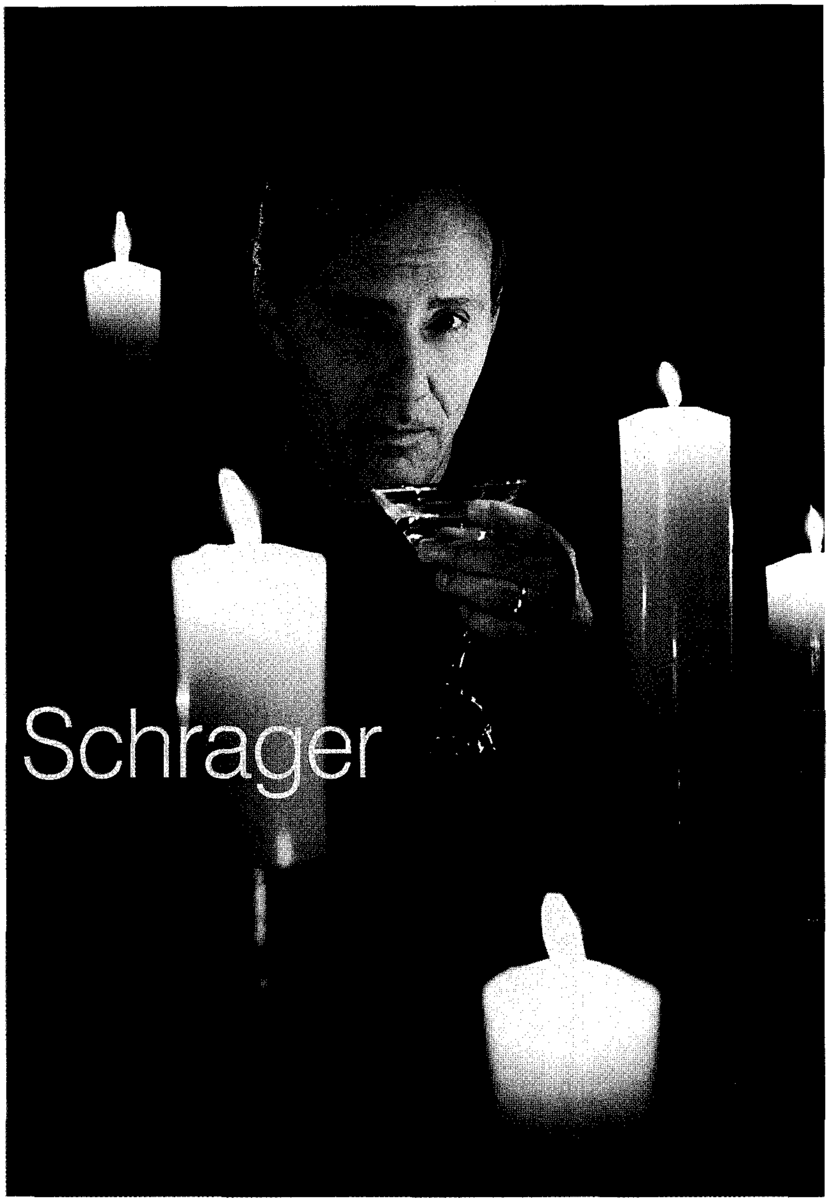
Bisexual chic blows into town; even Lou Reed gets into the act. "Everywhere you go, everybody looks the same. They're all wearing the same hairdos, the same clothes, the same eight-inch platform shoes, and **they're all taking Quaaludes and listening to the same transvestite rock groups,"** a long-haired 16-year-old youth from Long Island told *New York*'s Judy Klemesrud.

Ian Schrager

'IN'-KEEPER

WE OPENED ENCHANTED Garden in December 1976. It didn't take very much to get into it, so we just decided, "Hey, let's try and do a nightclub." At the end of 1976, Steve Rubell and I saw an old TV studio on West 54th Street; it was called Studio 52. I think the rent was $50,000 a year. Which at that time seemed like an unbelievable amount of money, but we went ahead and signed a lease, and we opened up in April 1977. At that time, there were a number of great nightclubs in New York City. There was 12 West, there was Flamingo, there was Le Jardin. Going to discotheques had just sort of taken the world by storm. And so there was great anticipation. The night Studio 54 opened, it was like lightning striking. The thing just took off from the first day that it opened.

Basically a club is an adult theme park, and you're always trying to find new and exciting outlets for people, trying to discover new places within the nightclub, and that's the way the VIP-room thing evolved. It started out in the back, and then it moved into the dishwasher room, and then it went to the balcony, and then it went downstairs into the basement. We would just find another nook or corner where people could sit down and Steve could take care of his friends. I look back, and I think that we got intoxicated with the success. What we were trying to do was have a party and exercise the same discretion and judgment people exercise when they have a party in their home. We thought it was quite innocent, but it almost destroyed me. At the time, it was all we could do to keep our arms around what was happening, it was moving so fast.



NIGEL PARRY/CPI

Hotels are very similar to nightclubs. They both have the same goal in mind, or they should: looking after people, making sure they have fun, trying to razzle-dazzle them. I really consider myself in the entertainment business, so whether I express myself through a restaurant, through a hotel, through a club, it's all with basically the same thing in mind: to look after your guests, lift their spirits, excite them. That's my approach in the hotel business, and it was the same approach we had in the nightclub business—except that in the hotel business, I actually have a product that people need. I have a bed. In the nightclub, I had no product.

As long as I have something to say, and I think I can make a contribution and do something that's distinctive and original and fresh and on the edge—not falling over but right there balancing on the edge—I'll continue to do hotels. As long as I can keep it small, and keep my arms around all the important details, I'll continue to do hotels. The minute that stops, I'm going to get out of the business, because I'm not interested in doing institutional or generic things.

We've now consolidated into one strategic company under one umbrella, with one management, and really put this in a position to take our show on the road. I probably didn't have to work another day before this transaction [in which Schrager sold a controlling interest in his properties]. But really, if you do it for the money, it's a perversion of the process. I need to express myself. I'm fortunate: I happen to be doing something I love. Money is just sort of a way of keeping score; the real test is when somebody walks into your hotel, and a smile creeps across his face, and his spirits are lifted because he sees something he hasn't seen before. That, to me, is the payoff—not the money.

Interviewed by Beth Landman Keil

Grooming by Assumpta for Susan Price. Styling by Leah Levin.

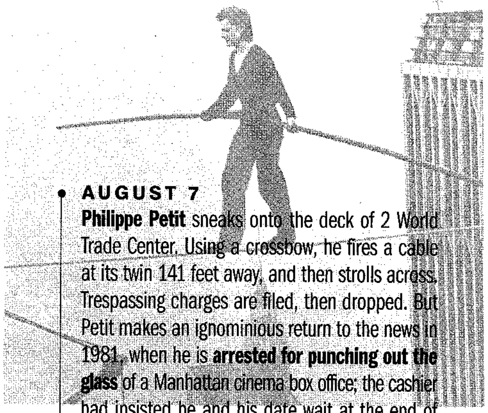
'74

JULY

Death Wish is released, and the movie's portrayal of New York's evils is almost comically paranoid. Charles Bronson is an Upper West Side businessman, played by Charles Bronson, whose spirit is rekindled by vigilante violence after his wife and daughter are brutally raped. **Bronson can't wander into a subway station without attracting a crowd of young thugs who make terrific target practice.** The film confirms a new Hollywood—and a new American—take on the city: New York as quintessential urban dystopia.

AUGUST

McDonald's touches down in New York residential neighborhoods, and **community activists let out a collective scream.** "In my view, it would be devastating for McDonald's to find themselves at war in every community in New York," Frederic Papert, president of Carnegie Hill Neighbors, Inc., told Mimi Sheraton. "It could cost them millions, as communities in other parts of the country would begin to hate McDonald's just on principle." Looking to improve its image, McDonald's hires **Howard Rubenstein.**



AUGUST 7

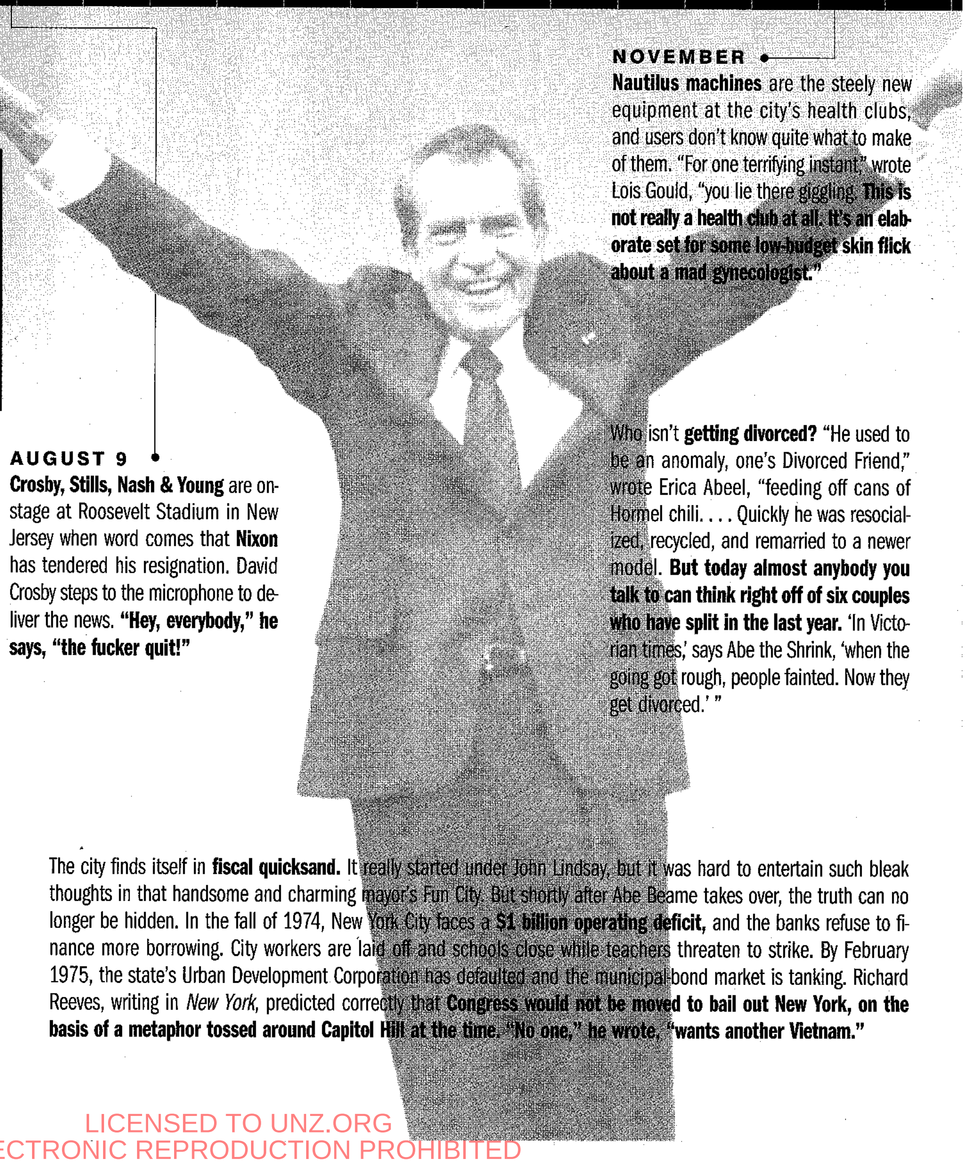
Philippe Petit sneaks onto the deck of 2 World Trade Center. Using a crossbow, he fires a cable at its twin 141 feet away, and then strolls across. Trespassing charges are filed, then dropped. But Petit makes an ignominious return to the news in 1981, when he is **arrested for punching out the glass** of a Manhattan cinema box office; the cashier had insisted he and his date wait at the end of the line while she counted the roll of quarters he'd used to pay for tickets.

McDonald's

JULY AUG SEPT OCT NOV

JUNE

Patti Smith releases her first single, "Hey Joe" backed with "Piss Factory." Smith grew up in New Jersey, studied to be a teacher, worked in a factory, and found her voice exactly where Arthur Rimbaud, the Ronettes, James Brown, Bob Dylan, and the Rolling Stones intersected. She'd already lived in the Chelsea Hotel with Robert Mapplethorpe, worked at the Strand and Scribner's, and co-written *Cowboy Mouth* with Sam Shepard when she first combined rock with her chanted, improvised rants, accompanied by guitarist-writer Lenny Kaye at the Poetry Project's weekly reading at St. Mark's Church in 1971. Two years later, they reunited at Le Jardin for a show they called "Rock and Rimbaud." **"The coolest thing to be," she later told *New York*'s James Wolcott, "is a rock-and-roll star."**



AUGUST 9

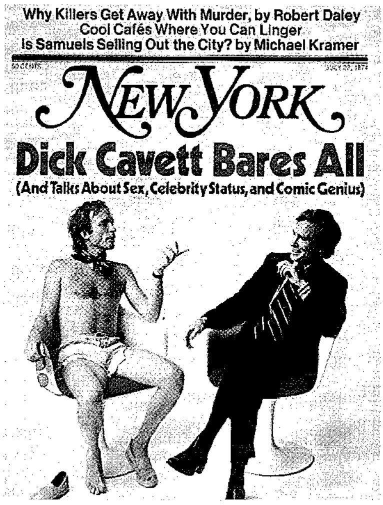
Crosby, Stills, Nash & Young are onstage at Roosevelt Stadium in New Jersey when word comes that **Nixon** has tendered his resignation. David Crosby steps to the microphone to deliver the news. **"Hey, everybody," he says, "the fucker quit!"**

NOVEMBER

Nautilus machines are the steely new equipment at the city's health clubs, and users don't know quite what to make of them. "For one terrifying instant," wrote Lois Gould, "you lie there giggling. **This is not really a health club at all. It's an elaborate set for some low-budget skin flick about a mad gynecologist.**"

Who isn't **getting divorced?** "He used to be an anomaly, one's Divorced Friend," wrote Erica Abeel, "feeding off cans of Hormel chili. . . . Quickly he was resocialized, recycled, and remarried to a newer model. **But today almost anybody you talk to can think right off of six couples who have split in the last year.** 'In Victorian times,' says Abe the Shrink, 'when the going got rough, people fainted. Now they get divorced.' "

The city finds itself in **fiscal quicksand.** It really started under John Lindsay, but it was hard to entertain such bleak thoughts in that handsome and charming mayor's Fun City. But shortly after Abe Beame takes over, the truth can no longer be hidden. In the fall of 1974, New York City faces a **$1 billion operating deficit,** and the banks refuse to finance more borrowing. City workers are laid off and schools close while teachers threaten to strike. By February 1975, the state's Urban Development Corporation has defaulted and the municipal-bond market is tanking. Richard Reeves, writing in *New York*, predicted correctly that **Congress would not be moved to bail out New York, on the basis of a metaphor tossed around Capitol Hill at the time. "No one," he wrote, "wants another Vietnam."**



Why Killers Get Away With Murder, by Robert Daley
Cool Cafés Where You Can Linger
Is Samuels Selling Out the City? by Michael Kramer

NEW YORK

Dick Cavett Bares All
(And Talks About Sex, Celebrity Status, and Comic Genius)

NIGEL PARRY/CPI

Sirio Maccioni

RESTAURANT RINGMASTER

UNTIL ABOUT FIVE YEARS AGO, people who came to New York went to five or six restaurants—that's all. They would go to '21.' They would go to the Colony. They would go to La Grenouille and Lutèce. I don't know if it was because they were insecure or whatever, but they kept going to those same restaurants. I started to work at the Colony in March 1958. I remember my first day because the telephone started to ring, and it was Sinatra, three for lunch, his usual table; Onassis, two for lunch, usual table; the Duke and Duchess of Windsor, Leland Hayward, Truman Capote, all wanting their usual tables. I took down all these names, and around eleven o'clock, the owner came in, and I said, "Would you tell me what is the usual table?" So they took me to a corner table, and they said, "This is the usual table. All of them think that this is their table."

I stayed there until '70, and then the Pierre Hotel asked me to open a club. I was there for three years. Then, in about 1973, I was called by the people who owned the Mayfair Hotel. They asked me if I wanted to be the manager, and I said I would like to do something on my own, so they said, "What about having a restaurant?" So that is how Le Cirque happened.

In the eighties, we had the ladies who lunch, the power lunch—everything was power. At the beginning of the nineties, things changed. We always had a photographer outside, and some of the people, the bank people, the business people, were starting to say, "Why, every time we come here, do we have to end up on 'Page Six'?" And also, at the end of the eighties, big companies cut down on taxis and limos, and 65th Street, from my point of view, became a little bit too much uptown. So I realized it was the time to change. This was the beginning of 1995. The Sultan of Brunei had bought the Palace hotel. They said, "We are taking over the Helmsley Palace; there is space in the Villard Houses, and we would like you to move the restaurant over there." I said yes, because you have to have the courage to change, to go away from the routine.

Interviewed by Manny Howard

Grooming by Racine Christensen for Sarah Laird. Styling by Leah Levin.

'75

OCTOBER 11
It's 11:30 P.M., and ***Saturday Night Live*** shuffles onto NBC's lineup. **"TV has not yet had a show for people who grew up with TV,"** producer Lorne Michaels told *New York*'s Jeff Greenfield. "Carol Burnett's skits are very funny, but they're written by people 45 to 50, and they're about those problems—life in the suburbs, infidelity, alcoholism, divorce."

OCTOBER 19
What will become the longest-running pre-*Cats* musical opens Off Broadway. "By examining the beings who, separately and together, make up a chorus," wrote John Simon, **"*A Chorus Line*** does nothing less than zero in on such stuff as theater—and dreams—are made on."

JUNE 10
Over the objections of Abe Beame ("Nobody is going to tell me how to run the city," he said), the state Municipal Assistance Corporation is mustered. "By September, the State Legislature had passed a bill, a main purpose of which was to advertise to investors that **Abe Beame was no longer in charge.** He had been stripped of his budgetary powers, as the city—through the default of its leaders—had been stripped of representative government," wrote Ken Auletta.

The intelligentsia **unpacks its emotional baggage at est seminars,** an export from San Francisco. "What's valuable in my training is nothing," est founder Werner Erhard told Adam Smith, "but nothing is the element of transubstantiation."

1975

Subway token: 50 cents

Pam Grier is the superbabe of blaxploitation films—and a feminist heroine. "They want me to be a noble slave or a doormat. **I can't end up like Sidney Poitier, he's pure Saran Wrap,"** Pam Grier told *New York*'s Mark Jacobson, before punching him in the groin at the end of the interview.

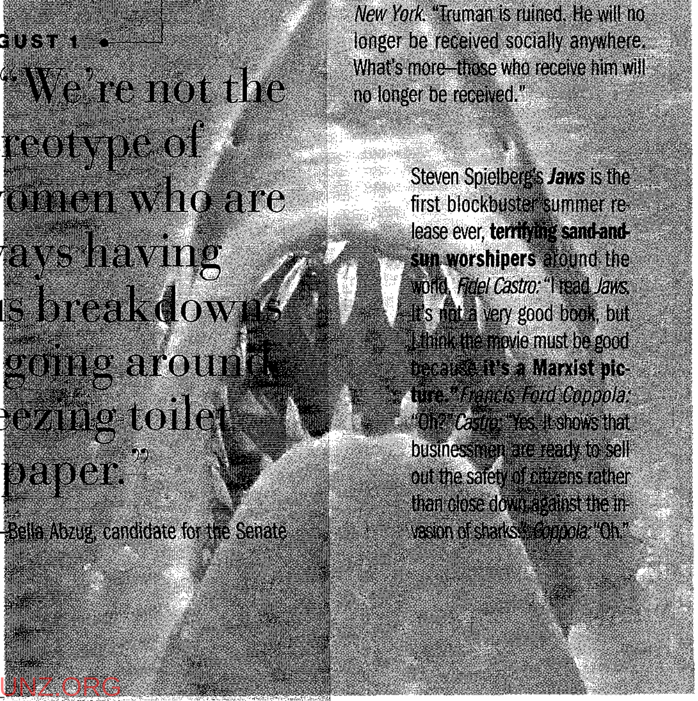
The Case of Edward Bennett Williams
Will Growth Stocks Rise Again? by Dan Dorfman
The Deadly Blood-Selling Business
NEW YORK
Sex Goddess Of the Seventies?
Pam Grier, A New Kind of Hollywood Star.

Diane von Furstenberg's "little bourgeois dress"—the wrap—offers an office-appropriate alternative to the *Rhoda*-gypsy look and the Charlie Girl pantsuit with a fedora on top. Von Furstenberg is **one of the first celebrity designers with enough standing to license out a lifestyle;** fragrance, sunglasses, sheets, and luggage all bear her spindly signature.

AUGUST 1
"We're not the stereotype of women who are always having nervous breakdowns and going around squeezing toilet paper."

—Bella Abzug, candidate for the Senate

NOVEMBER
An excerpt from Truman Capote's unpublished novel-in-progress, ***Answered Prayers,*** is published in *Esquire*, and its society-sidekick author becomes the leper of La Côte Basque's lunch scene. In the guessing game that ensues over who's who in the vicious roman à clef, Capote's pals Gloria Guinness, Slim Keith, and Babe Paley are the all-too-obvious losers. Most of Capote's "swans" decide they will never speak to him again. **"Disgusting! It's disgusting!,"** outraged man-about-town Jerry Zipkin told Liz Smith in *New York*. "Truman is ruined. He will no longer be received socially anywhere. What's more—those who receive him will no longer be received."



Steven Spielberg's ***Jaws*** is the first blockbuster summer release ever, **terrifying sand-and-sun worshipers** around the world. *Fidel Castro:* "I read *Jaws*. It's not a very good book, but I think the movie must be good **because it's a Marxist picture."** *Francis Ford Coppola:* "Oh?" *Castro:* "Yes. It shows that businessmen are ready to sell out the safety of citizens rather than close down against the invasion of sharks." *Coppola:* "Oh."

GloriaSteinem

FIRST FEMINIST

NIGEL PARRY/CPi

I DIDN'T BEGIN MY LIFE AS AN ACTIVE feminist until I went to an abortion speak-out in a church basement in the Village in 1969, when I was already in my mid-thirties. I was there covering it, and I was sitting on the windowsill on the side, still being a reporter. I remember one young woman talking about how a board of men at the hospital wanted her to tell them how she got pregnant—it was some kind of voyeuristic exercise. Then they told her that they would give her the abortion, but only if she agreed to be sterilized. That was unusual only in that she was white. And that wonderful abortion doctor from Pennsylvania was there, the one who helped thousands of women. He charged very little and handed you socialist literature on the way out. One woman's boyfriend had told her she couldn't get pregnant if it was his second orgasm. I can remember people laughing. There was something about seeing women tell the truth about their lives in public, and seeing women take seriously something that only happens to women. In my experience, things were only taken seriously if they also happened to men. It made some sense of my own experience—I had had an abortion and had never told anyone. It was one of those moments when you ask, "Why? Who said?"

It wasn't until 1971, when *Ms.* started, that the public speaking really took off. For twenty years, not a week went by when I wasn't on a plane. I started out life as a writer, and writers write in part because they don't want to talk. It was an alarming departure to go out and speak in public. I think the worst moment came when I had to address the Washington *Post* editorial board at the request of Kay Graham, to try to convince them to stop opposing the extension of the deadline for the ratification of the Equal Rights

Hair and makeup by Assumpta for Susan Price. Styling by Leah Levin.

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Hempstead, NY

MAIN AUTO SALES, INC.
134 Main Street
Madison, NJ

MONTCLAIR JAGUAR
654 Bloomfield Avenue
Montclair, NJ

BERGEN JAGUAR
666 Route 17 North
Paramus, NJ

JAGUAR DARIEN
1335 Post Road at Exit 11
Connecticut Turnpike, Darien, CT

RAY CATENA JAGUAR
920 Route 1
Edison, NJ

NORTH HEMPSTEAD JAGUAR
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Great Neck, NY

MANHATTAN JAGUAR/NYC
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New York, NY

JAGUAR
A new breed of Jaguar

Amendment. The editorial position of the *Post* is very important in Washington, and so I had the feeling that what I did that day might make a huge difference. I lost all my saliva, and my voice was quavering. It was a nightmare. And they were implacable. Full of sports metaphors: "Well, you know, you can't change the rules in the middle of the game." I never convinced them. But we won anyway, on the extension at least.

I remember someone once asked Jack Kennedy why he was paying such close attention to the renovation of the square across from the White House, and he said, "It may be the only thing my presidency is remembered for." You never know whether what you do will turn out to be important or not. My most quoted line was said completely off the cuff. Some other editors at *Ms.* magazine were throwing me an omelet party at some restaurant in the neighborhood for my 40th birthday. And a reporter said to me, kindly, "Oh, you don't look 40." And I said, just off the top of my head, "This is what 40 looks like—we've been lying for so long, who would know?" Age really was a great penalty for women.

People thought we were too angry. Then they started to think we were against sex. From Emma Goldman to Margaret Sanger up to this new wave of feminists, everybody has been saying women have a right to sexual pleasure. So I've been trying to figure out how the idea that feminists are anti-sex came about, when it's so clearly not the case. Especially me—I was the one always accused of using men, of being too sexual. Someone once sent me a cartoon of a tombstone that said AT LAST SHE SLEEPS ALONE.

When I had a fellowship at the Smithsonian, I asked for a couch in the office because I liked to lie down and take a break. This ended up as a sex joke in the Washington *Post,* that I had a couch in my office: Obviously it must have been for sex—we were sluts. There was one postcard I used to keep on my wall at *Ms.* It was like poetry; it had everything in it. It said, "Now that I have read your magazine, I know for sure that you are a commie, lesbian, long-haired dyke, witch, slut, who dates negroids." And then the finish: "Isn't that just like a Jew." They assumed I was Jewish, because they thought feminism was a Jewish plot to divide the Christian family.

After twenty years, I couldn't do it anymore. I'd been through five stages of burnout; I got breast cancer; the universe was telling me to slow down. I think about the members of Congress sometimes—they have a staff. A movement person has much more work than a member of Congress, and no staff, really. In a way, a movement is like a campaign that never ends. That Election Day never comes.

I still travel, probably too much. I just got back from South Africa; tomorrow I'm going to Birmingham to visit the clinic that was bombed, and next week I'm going to California. I'm in the process of writing a book about these last 28 years or so of being on the road. I don't know what the title is, but the subtitle is *America As If It Really Mattered.* I'm writing it on the grounds that we should write what we can uniquely write. There may be someone who's been on the road as much as I have for as long as I have, but if so, I don't know who it is.

From the beginning, I was making choices, not because I knew what I wanted to do but because I knew what I didn't want: I didn't want to get married. It didn't take courage not to want the picture of marriage that had been painted for us. Once you got married, you could make no other choices; that was it. You took his name, his credit rating, his social identity. I have no idea why I resisted when so many other women who felt the same way did not. Maybe it's because I didn't go to school until I was 12, so I missed a little bit of social conditioning. I used to go to school until it was Halloween or something, and then we'd get in our little house trailer and go somewhere else.

In my old age—really old age, since I'm going to live past 100, I hope—I would love to have a diner. A little diner with blue gingham curtains by the side of the road, because diners are the most democratic places. Everyone goes—truck drivers go, people from the neighborhood, people in their tuxes after parties go. And they're cheerful and cozy and you get just the kind of reward food you want. They're truly populist places. And in the back room, we could have a little revolutionary meeting from time to time.

Interviewed by Susan Dominus

Presenting Jaguar's Symphony in V8.

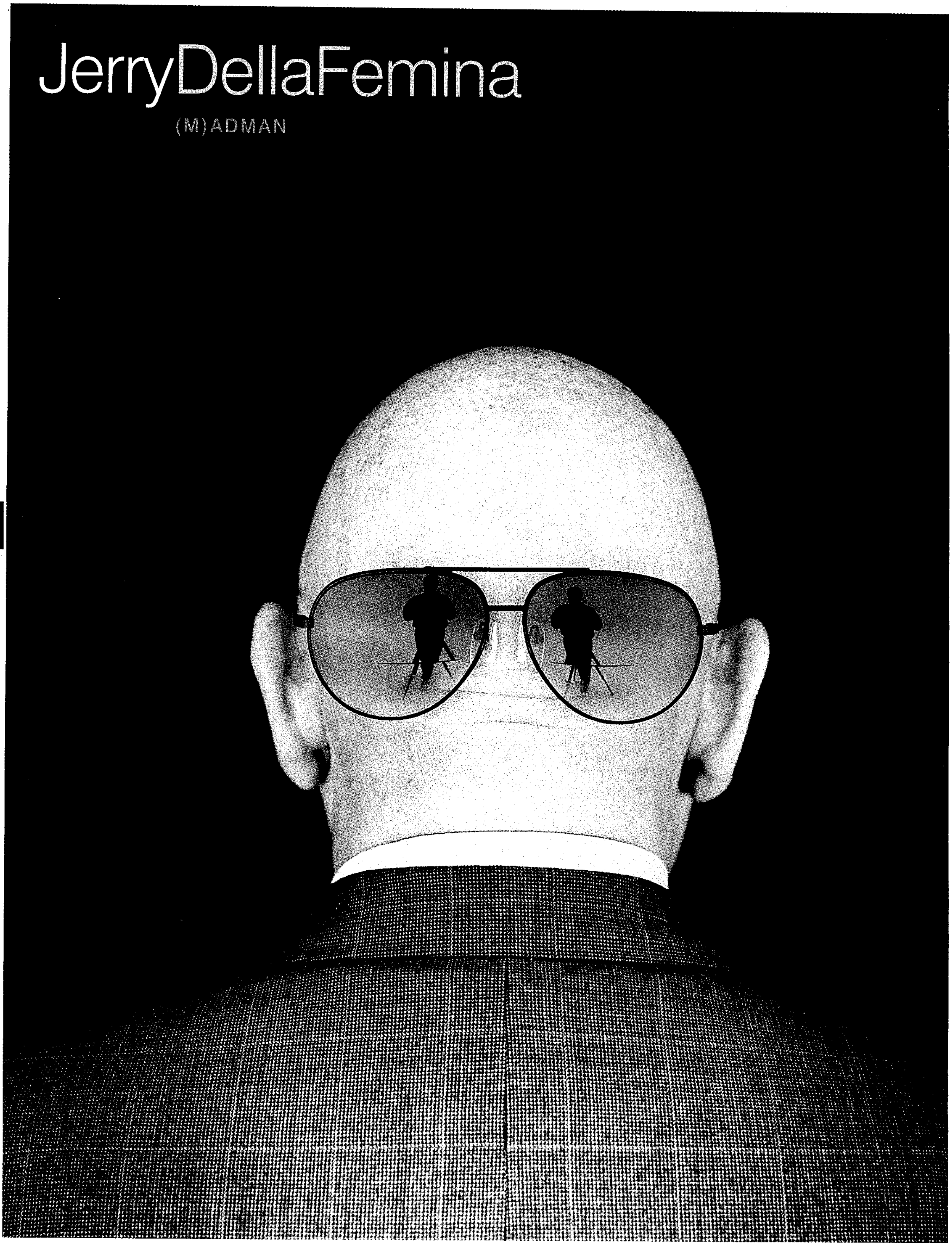
Enjoy tomorrow. Buckle up today. © 1997 Jaguar Cars.

The performance is about to begin. Introducing the Jaguar XJ8. With a resculpted interior, a new multiplex electrical system, and a beautifully orchestrated 290hp, 32-valve, aluminum-alloy AJ-V8. Call 1-800-4-JAGUAR or visit www.jaguarcars.com/us.

JAGUAR
A new breed of Jaguar

JerryDellaFemina

(M)ADMAN



Grooming by Assumpta for Susan Price. Styling by Leah Levin.

I CAME FROM A POOR FAMILY IN CONEY ISland. I learned to write by reading the *Post*. This was my education. I had a learning disability, so I didn't get a chance to go to school. I was a messenger and I saw these people on Madison Avenue with their feet up on the desk, and I thought, *That's a good job.*

I came into advertising in 1961. I had been turned down for jobs on the Ford account in the late fifties as "not their type." If it hadn't been for Bill Bernbach, I would now be sitting in some luncheonette, continuing my life as a messenger. Grey Advertising and Doyle Dane Bernbach opened it up. They brought in a whole group of hot young creative people, Jewish and Italian. The Jews were all copywriters, Italians were all art directors. I broke the mold. The first Italian copywriter.

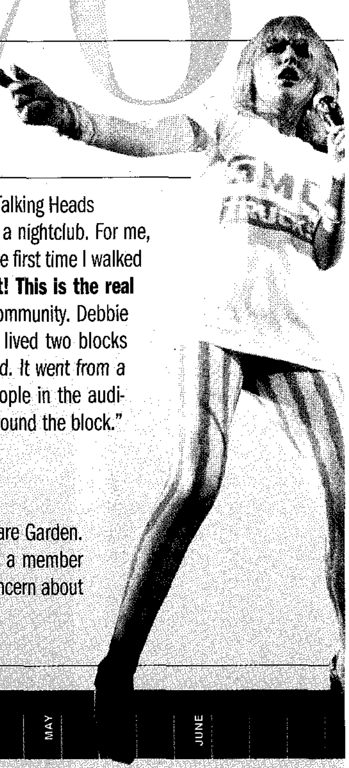
Actually, I was hard-core unemployable. I could never really work for anybody—and so in 1967 I started my own agency and became, as my assistant told me, a publicity slut. I became far better known than I should have been. I was the first advertising person who people could identify with. I write a book, *From Those Wonderful Folks Who Brought You Pearl Harbor*. It's out three weeks, and they tell me it's dead. The next morning, I do the *Today* show and I have nothing to lose. So I lose it. I just go crazy. The book makes the best-seller list, which is all I wanted in my life.

Eventually, I sold the agency to the English for a lot more than it was worth. I did all right, but it was not the way to leave the advertising business, to take the money and run. So I want to come back, but in the meantime I've got to do something. So I go to East Hampton and start the restaurants. Eight months later, someone from *Newsweek* is sitting in my restaurant, calls me over, and says, "I love this food; I want to give you my account." I've got the *Newsweek* account, and I start putting it back together.

I'm dealing with kids in their twenties now. My job is to be as immature as they are. I hear too many people screaming and crying about what a terrible business it's become. That's because they're not in it any more. Or if they're in it, they're not as important as they were. It's a different generation now. Most of the people in advertising now—mention Bill Bernbach to them, they don't know. It's really silly to believe that ten days after you leave the business, anyone is going to care about you. I am a temporary amusement.

Interviewed by Michael Gross

PHOTOGRAPH BY NIGEL PARRY/CPI



SEPTEMBER 22
Charlie's Angels debuts, and every head of hair in town suddenly sprouts wings.

SEPTEMBER 20
Blondie et al. are in residence at **CBGB**. Talking Heads drummer Chris Frantz: "It was more than a nightclub. For me, the scene was like a dream come true. The first time I walked into CBs, I just thought, **'This is really it! This is the real McCoy!'** It was a real, thriving musical community. Debbie Harry lived a block away; Joey Ramone lived two blocks away; Television was in that neighborhood. It went from a place where there were half a dozen people in the audience to a place where there were lines around the block."

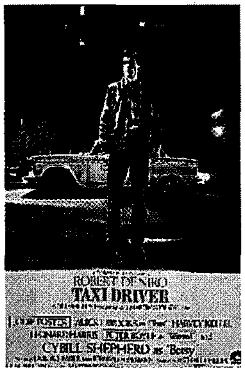
JULY 12
The Democratic National Convention comes to Madison Square Garden. "Aw, c'mon, it's not that bad!" the host committee reassured a member of the Alaska delegation after she volunteered that her main concern about the city was **"not getting hurt."**

1976

1968 FEB MAR APRIL MAY JUNE

FEBRUARY
The release of the Maysles brothers' documentary ***Grey Gardens*** turns **Jackie Onassis's wacky relatives** into Jackie Onassis's newest P.R. problem. Everyone is asking how Jackie could let her aunt and cousin (Edith Bouvier Beale and her daughter Edie) live in this kind of squalor, eating out of cans, **their cats relieving themselves on the bedroom floor.** Little Edie proves a willing interview subject, calling Jackie "de trop" and dishing family secrets in a short-lived nightclub act.

> "It's *awr-fool.* My friends must sell their Rolls Royces."
>
> —Contessa Marina Ferrari, on the class hostility spurring rich Europeans to emigrate to New York



FEBRUARY 6
Martin Scorsese's *Taxi Driver* is released, and it's hard to believe screenwriter Paul Schrader wrote it in Los Angeles. "I was at a rather rough patch in my life, basically living in my car," says Schrader. "I had to write about this guy so I wouldn't become him. In fact, in the original script, most of the New York information is wrong. The streets run the wrong way, the cabs are the wrong color. [During filming], Harvey Keitel wanted a prototype. I was assigned to go around town and talk to working girls and try to find **the Great White Pimp.** I found a prototype for Jodie, who I introduced to Marty. She was a girl, maybe 16, I met in a bar—a junkie, very malnourished. So I found Iris. But I never did find the Great White Pimp. So I finally said to Harvey, 'You're just going to have to make it up.' "

AUGUST 23
Tom Wolfe identifies the therapized seventies culture of hyper-indulgent self-examination as **"the 'Me' Decade."** "One couple went into group therapy," wrote Wolfe. "The other went to a marriage counselor. Both types of therapy are very popular forms, currently, of Let's Talk About Me. This phase of the breakup always provides a rush of exhilaration, for **what more exhilarating topic is there than . . . Me?** Through group therapy, marriage counseling, and other forms of 'psychological consultation' they can enjoy that same Me euphoria that the very rich have enjoyed for years in psychoanalysis."

Farewell to Pro Football, by David Halberstam
Abba Eban: Campaigning at Columbia
Why Bill Simon Is in Trouble, by Andrew Tobias

NEW YORK

Martha Mitchell Transformed!

To Find Out How, See Page 60

Ralph Lauren

POLO PLAYER

WHEN SOMEONE SAYS what do you think you did or what did you contribute or what did you bring to the industry, I hate it. I can't define it, I don't want to define it. I don't want to talk about myself. I really don't. It doesn't work and it's annoying. I never thought about it, and this is from the beginning of my career to where I am today. I have loved what I've done, I have loved what I was doing, I believed that I knew what I was doing, and I believed that as I worked, I was earning it and it was coming, and the business and the exposure and the success of the company was coming out of the way it was built. It was legitimate, it was straightforward, it was original in its sensibility, it's a model for this industry, and I felt good about that. Did it go straight up like an arrow? No, but I never thought about it.

It was never my dream to go public; money was never my goal, although I certainly needed money and was a guy who appreciated quality things. But it was never my end; that was doing what I was loving and finding that it was succeeding. The more I did, the more it kept going, and that was the greatest pleasure. That, and the ability to keep doing more things, keep trying new ideas; the stretching, the going from one thing to another—that has been my greatest claim for myself.

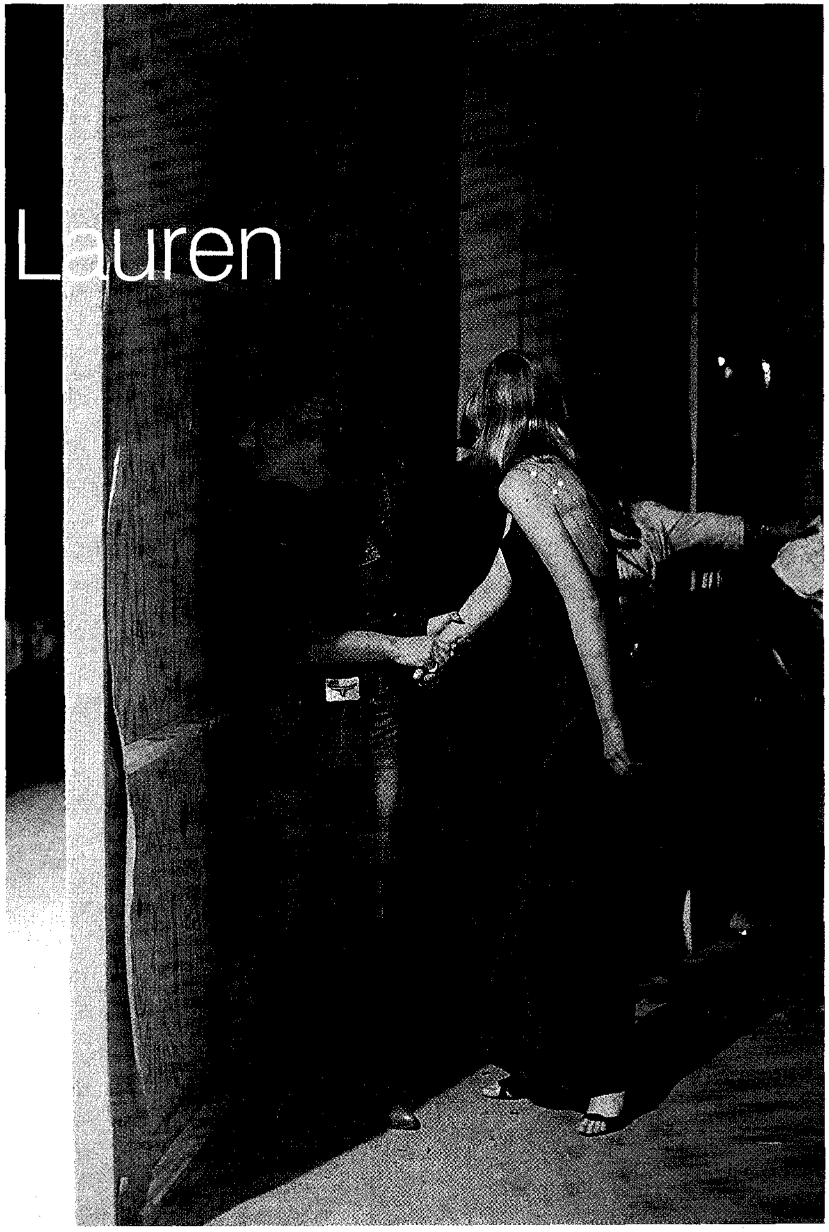
It was inevitable that Polo would go public because the world is very fast and so global. The company is a conglomerate. It wasn't a little company. It goes from home furnishings to women's to men's to children's to everything; it's an industry in itself. And to keep that fresh, current and updated, to attract people constantly, you have to advertise internationally, you have to redo your shops, it's a constant build and rebuild. And you need to do that as a public company because it gives you the options and the money to grow. When the opportunity came, I spoke to friends, and they said, "Ralph, are you ready to stop?" I had too much energy in me to stop. A lot of people go public to get out; that wasn't my goal. In fact, it was just the opposite.

The day we went public, I didn't want to ring the bell at the stock exchange. It's just not my style. It was just too showy for me to do that, yet I did go in 'cause I was invited for breakfast, and then the head of the stock exchange called me up to his office, and he said, "Ralph, you gotta ring this bell." And I did do it, and when I did it, I could feel the frenzy on the floor and the people waving and applauding, and it was a wonderful feeling.

I've had so many wonderful moments in my life, whether it was walking down the runway for the first time or when I won the CFDA's lifetime achievement award—that was a wonderful high, and my mother was in the audience, and Audrey Hepburn, who presented the award, became a very good friend of mine, and the words flew out of my mouth and I had a chance to thank everyone.

We all get report cards in many different ways, but the real excitement of what you're doing is in the doing of it. It's not what you're gonna get in the end—it's not in the final curtain—it's really in the doing it, and loving what I'm doing. That's my high. What's next? I don't know. I'm just doing it. I'm not going to plan it and I never did.

Interviewed by Michael Gross



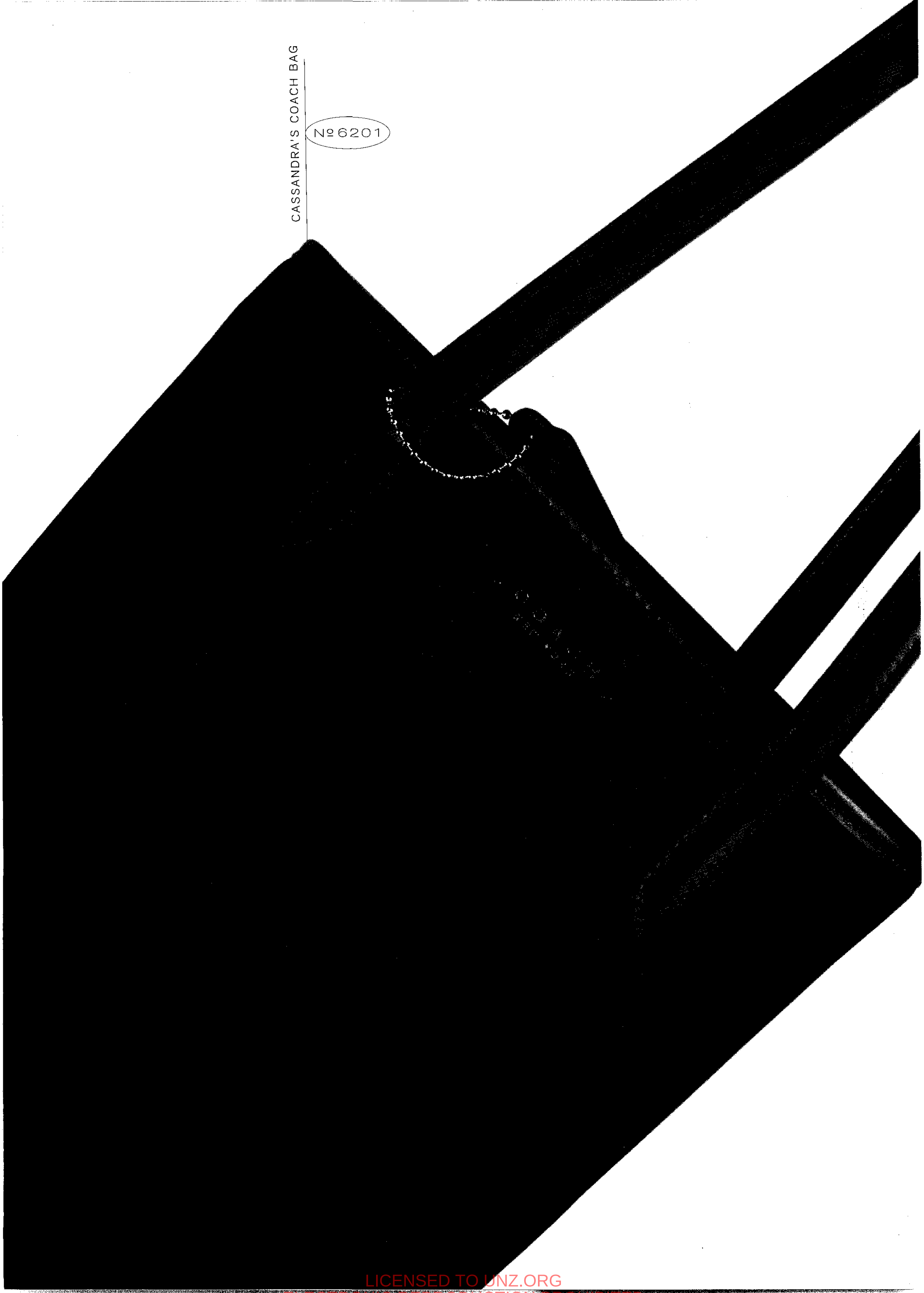
WALTER IOOSS/GAMMA LIAISON

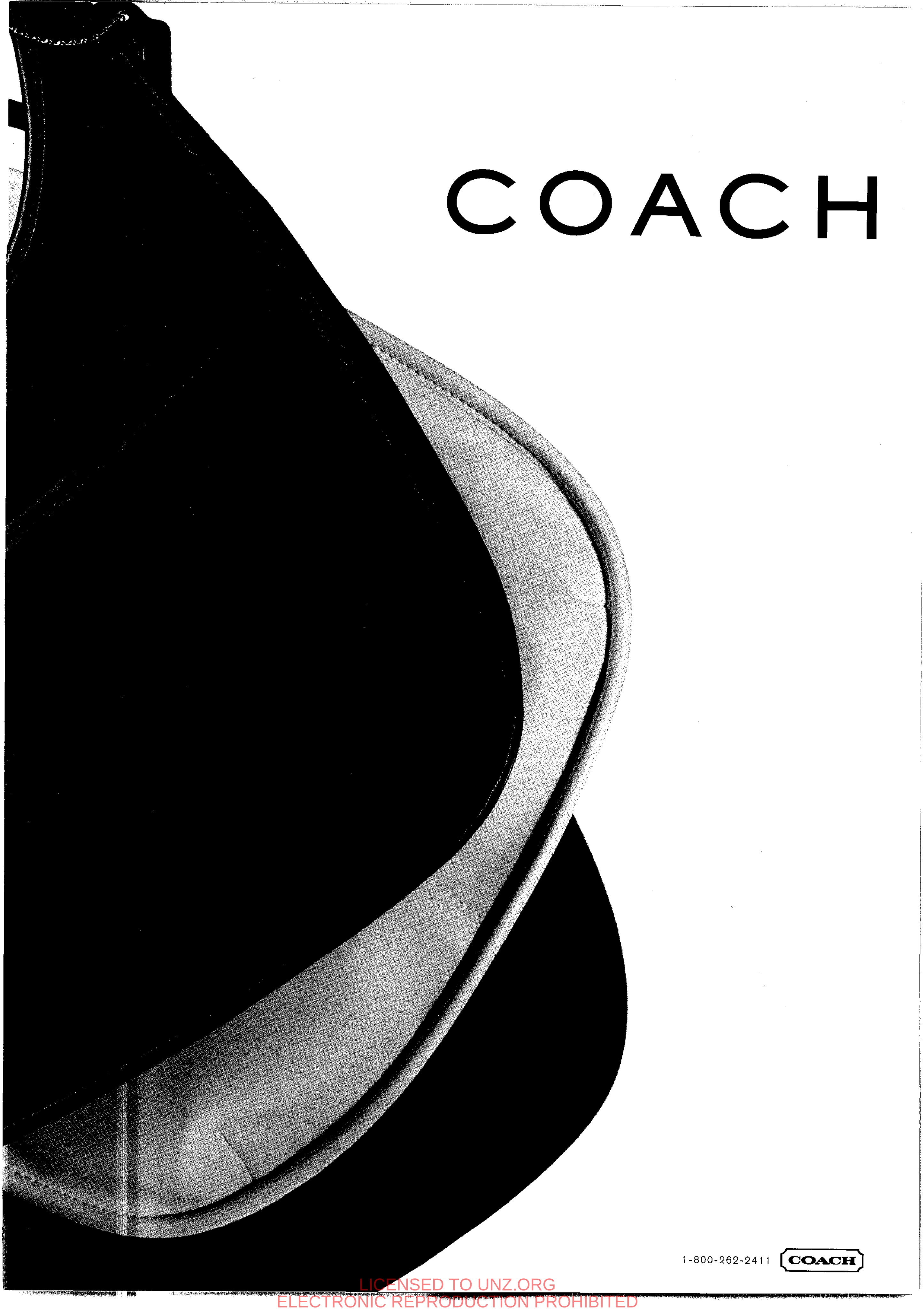
COACH
COACH NEO ZIP HOBO $198
№ 6210
COACH NEW YORK
INTRODUCING THE COACH **NEO COLLECTION**
Functional . Lightweight . Durable Fabric
COACH

COACH

CASSANDRA WILSON JAZZ SINGER

1-800-262-2411 COACH COACH NEO LUNCH TOTE $168


CASSANDRA'S COACH BAG
№6201
COACH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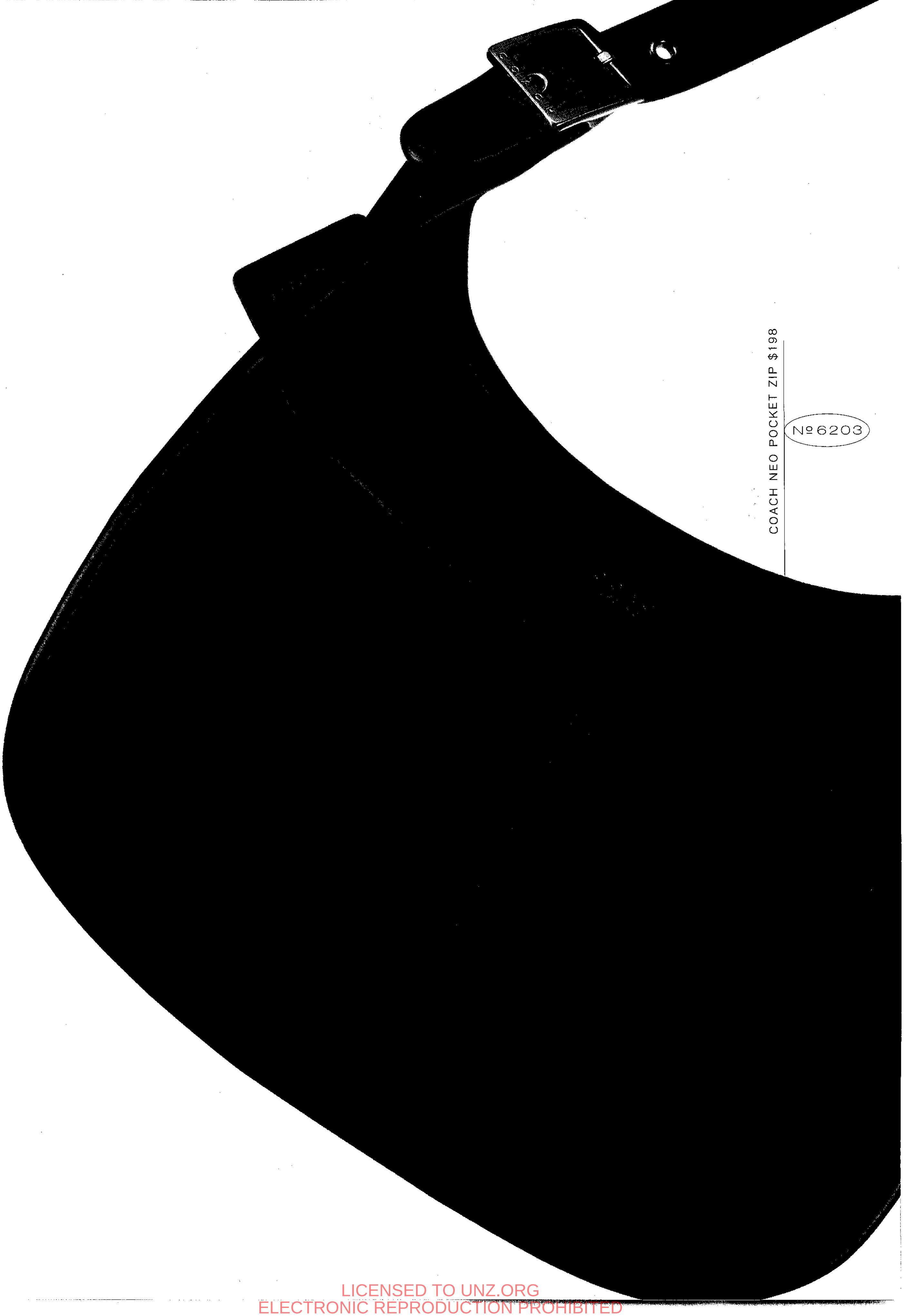
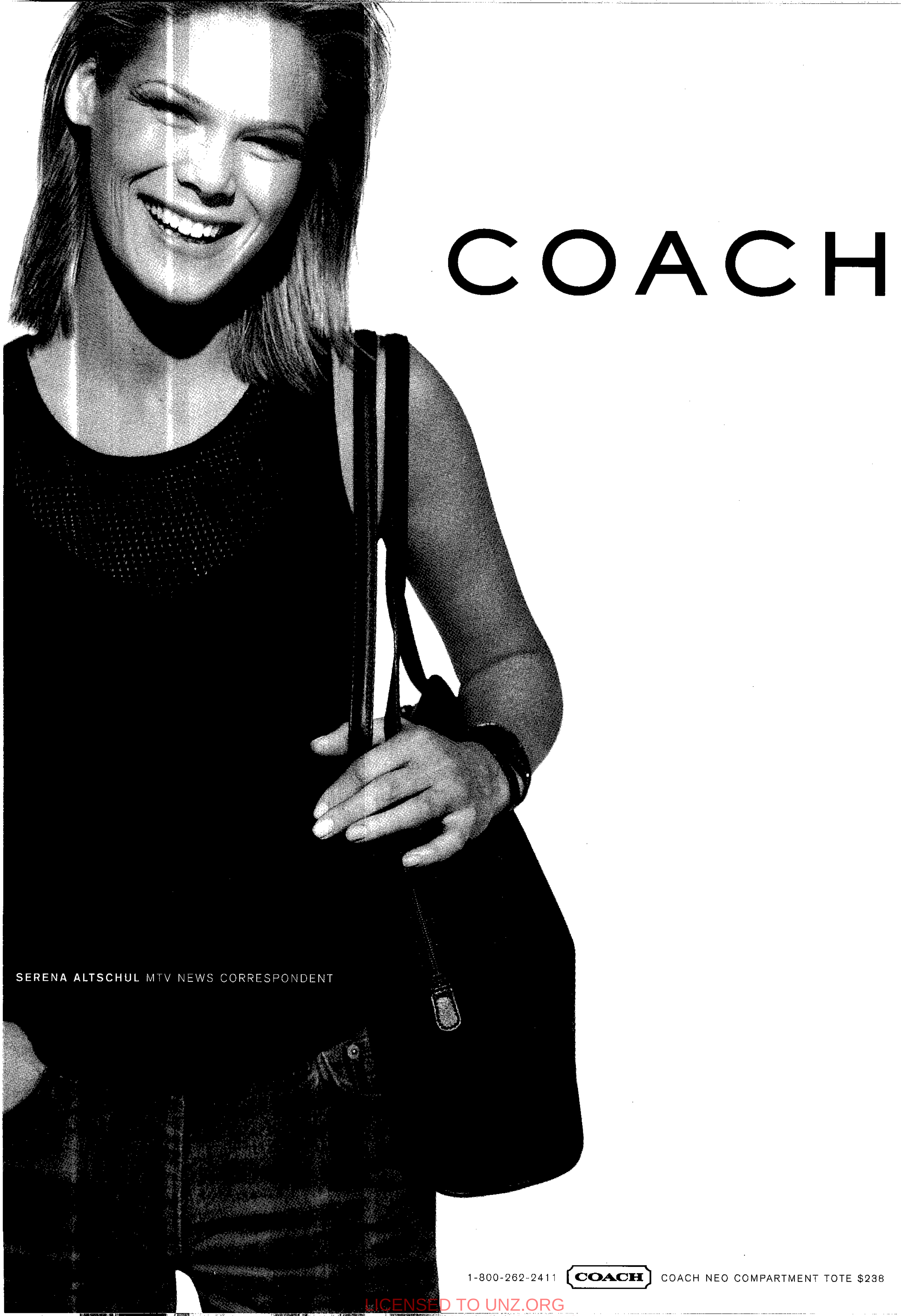
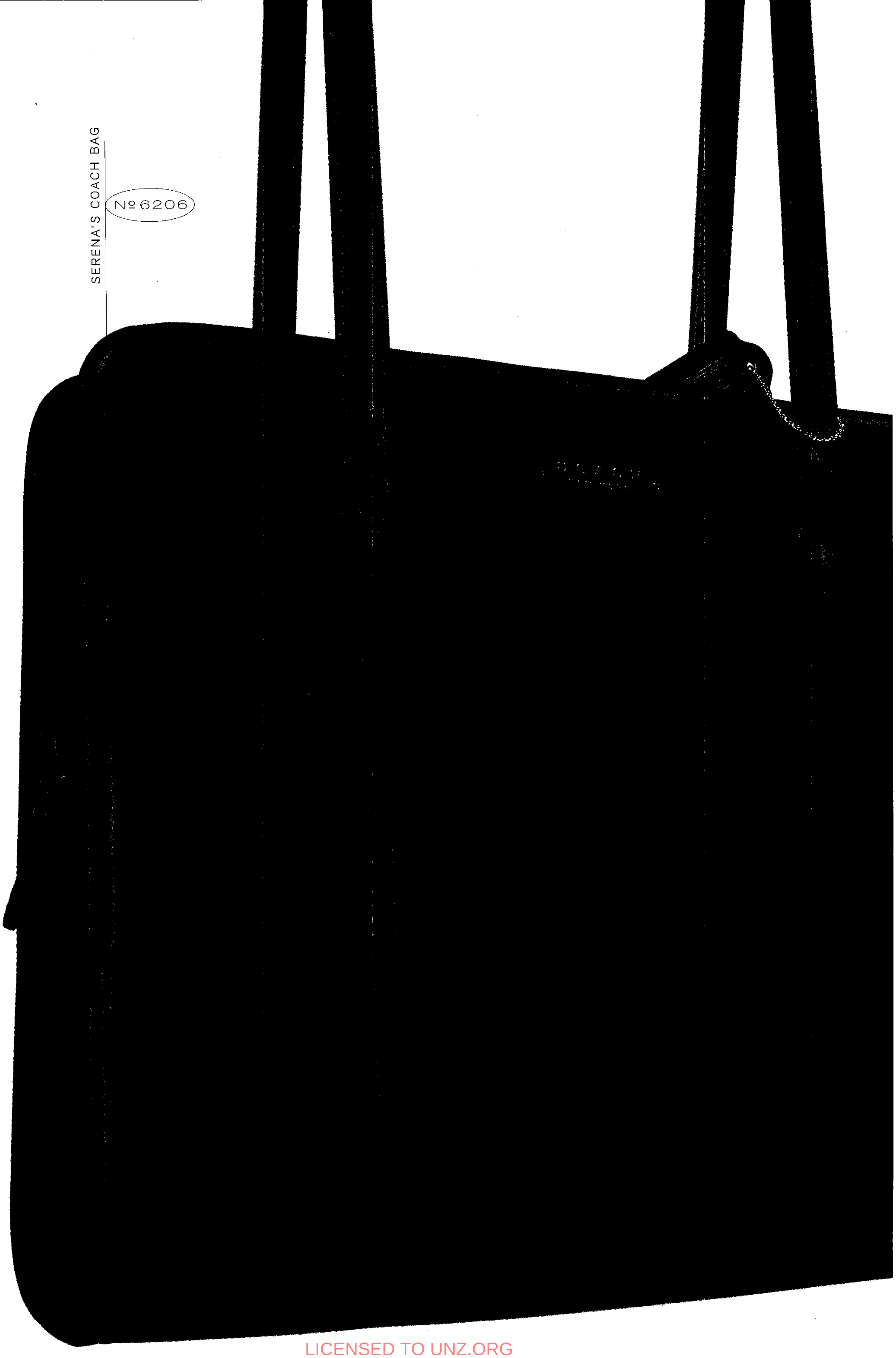


COACH NEO POCKET ZIP $198

№6203


COACH
SERENA ALTSCHUL MTV NEWS CORRESPONDENT
1-800-262-2411
COACH
COACH NEO COMPARTMENT TOTE $238


SERENA'S COACH BAG
№6206

COACH

COACH NEO BACKPACK $238

№ 6205

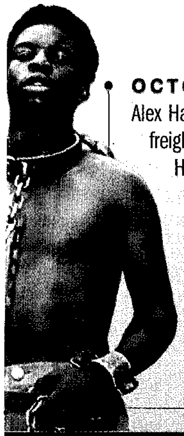
COACH

57TH STREET & MADISON AVENUE . MADISON AVENUE AT 63RD STREET
TRUMP TOWER . MADISON AVENUE AT 44TH STREET . SOUTH STREET SEAPORT . WORLD TRADE CENTER

Sorting out responsibilities in the **two-career power couple** is the order of the day for many prominent New Yorkers, notably **David and Helen Gurley Brown.** "Helen is perfectly clever about bookkeeping," David told writer Elin Schoen, "but somehow early in our marriage, I started doing it. Only this evening, **she asked me for her allowance.** I said, 'Why don't you write a check? We have a joint checking account.' 'I could write my own check,' Helen admitted, snuggling up to David, 'but I like him to give it to me. Money is sexy.' "

> "A thinking or, at any rate, wisecracking giant—why, it's as good as a talking dog!" wrote John Simon about Schwarzenegger.

Korean groceries are appearing on every corner, so quickly that some New Yorkers suspect they're fronts for Sun Myung Moon. THIS IS AN INDEPENDENT STORE THAT HAS NOTHING TO DO WITH MOONIES, reads the sign in one grocer's window.



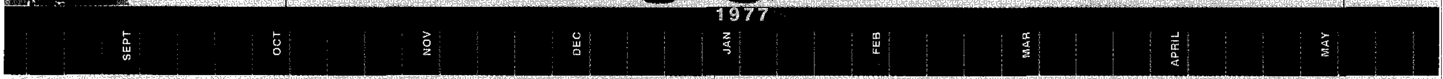
OCTOBER

Alex Haley delivers ***Roots.*** "I booked passage on the first freighter leaving a West African port for the United States," Haley wrote. "Each evening after dinner during the ten-day passage, I went down to the second level of the hold, where I stripped to my underwear and lay all night in the darkness on a big rough board that was separating bales of raw rubber, trying to project **what it was like to lie there in chains,** in filth, hearing the cries of 139 other men screaming, babbling, praying, and dying around you."

Annie Hall is Woody Allen's best vivisection of a relationship yet. He slags California big time and manages to walk away with three Oscars.

MAY

John Casablancas brings the **Elite modeling agency** to New York from Paris, stealing models and employees, and **setting off lawsuits like firecrackers.** "I already had one girl's mother call me," Casablancas told Anthony Haden-Guest. "She was in a state. She had been told that I had **booked her daughter into a brothel.**"



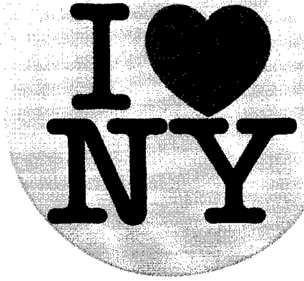
NOVEMBER

Just before the release of *Rocky,* **Sylvester Stallone** attempts to establish his intellectual credentials. "I make my living with my mind," he told Louise Farr. "**My muscles I consider merely machinery** to carry my mind around."

DECEMBER 30

Rupert Murdoch buys the New York *Post* for the first time, from publisher Dorothy Schiff, transforming it into the definitive tabloid—stories like Imelda Marcos, the Son of Sam, the famous HEADLESS BODY IN TOPLESS BAR, and Roxanne Pulitzer's **I SLEPT WITH A TRUMPET** become instant pulp classics.

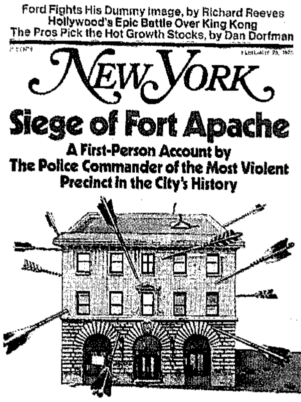
The cult-of-bodybuilding documentary ***Pumping Iron*** presages Arnold Schwarzenegger's crossover from muscleman to matinee idol. "When you have driven your body past the barrier and then you relax, all the blood comes rushing, pounding back into your muscles," he told *New York*'s Nik Cohn. **"That's the pump. It feels like coming in sex, only better."**



The I ♥ NEW YORK **campaign** is rolled out and goes on to become perhaps the most imitated ad campaign ever. **But who created it?** Ad man Stan Dragoti: "The campaign came from [my Wells, Rich, Greene colleague] **Charlie Moss.** We decided to hire Bobby Zarem—he did a great job—but it is highly . . . unusual . . . for a PR man to come up with an advertising tag line." **Bobby Zarem:** "I coined the phrase. There's no question of that at all. I was intent on saving the city. I spent two years on my own working on it. It's the most incredible campaign in history."

APRIL 26

Steve Rubell and Ian Schrager open **Studio 54** at the former CBS soundstage where the *$64,000 Question* was filmed. "The profits are astronomical," Rubell told Henry Post. **"Only the Mafia does better.** . . . It's a cash business, and you have to worry about the IRS. I don't want them to know everything."

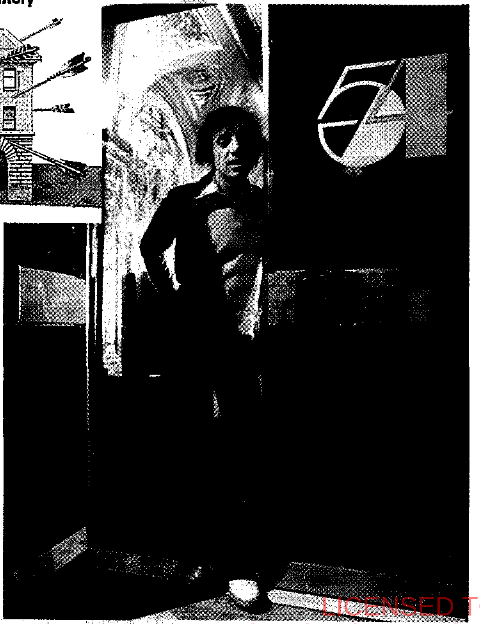


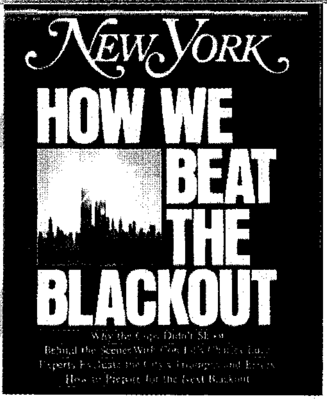
Ford Fights His Dummy Image, by Richard Reeves
Hollywood's Epic Battle Over King Kong
The Pros Pick the Hot Growth Stocks, by Dan Dorfman

NEW YORK

Siege of Fort Apache

A First-Person Account by
The Police Commander of the Most Violent Precinct in the City's History




New York
HOW WE BEAT THE BLACKOUT
Why the Cops Didn't Shoot
Behind the Scenes With Con Ed's Charles Luce
Experts Evaluate the City's Strategies and Errors
How to Prepare for the Next Blackout

AUGUST 10

Son of Sam is captured. "In the end, a traffic cop did in fact trip over Son of Sam," wrote former police commissioner Robert Daley. **"Unable to find a parking space for his Ford Galaxie** on the night he killed Stacy Moskowitz, he had parked several blocks away, too close to a hydrant. The catch—modern training and space-age gadgetry to the contrary—was routine."

SEPTEMBER 23

Larry Levenson, who had been running a floating wife-swapping party, opens **Plato's Retreat** in what had been the all-gay Continental Baths. On opening night. the line stretches around the block in torrential rain. "Plato's was a cult, a lifestyle," says Levenson. "I was a single guy in his forties, and I wanted to get laid." Levenson claims that he slept with 30,000 women during his Plato's years. **"Every night, ten, eleven girls, I couldn't stop,"** he says. "Nobody got more than twenty minutes with me."

FEBRUARY 2

Marci Klein, 11-year-old daughter of designer Calvin and his first wife, Jayne, is **abducted on her way to Dalton.** The same day, Klein drops off the $100,000 ransom in the lobby of the Pan Am building, and Marci is returned. Her baby-sitter, Paule Ransay; Ransay's half-brother, Dominique; and Dominique's friend Cecil Wiggins are arrested February 4. Ransay preposterously claims she was Klein's lover and that he orchestrated the kidnapping as a publicity stunt to coincide with the launch of a new clothing-and-perfume line.

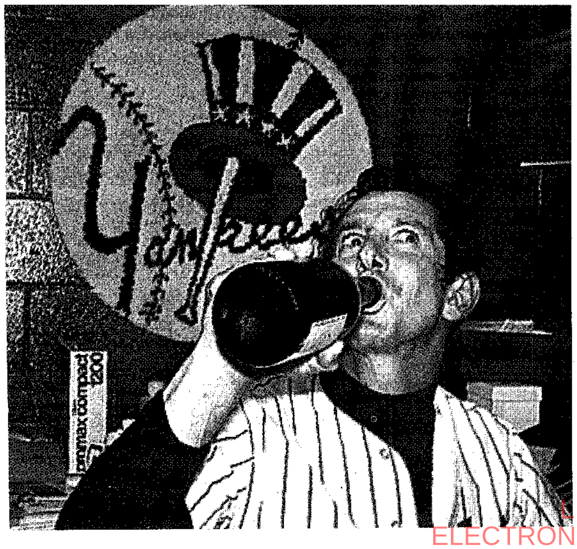
JULY AUG SEPT OCT NOV DEC 1978 JAN FEB MAR

JULY 13

New York, and a huge swath of the East Coast, loses power. "I had just settled in my den after a late dinner . . . when suddenly **the lights went out**," Con Ed's chairman, Charles Luce, told William Flanagan. Looters roam the city, and eventually 3,800 people are arrested and two are killed. "If we had let the men shoot at looters at will," said Police Commissioner Michael Codd, **"you would have had dead people littering the streets. A lot of dead people."**

AUGUST 9

Barnes & Noble opens a bookstore on Fifth Avenue in midtown, joining Doubleday, Rizzoli, Scribner's, and Brentano's, and discounting books up to 35 percent. **"They're not a bookstore at all," one competitor told Alice Turner. "They're a hype."**



NOVEMBER 22

Following a year of legal wrangling and political punting, the aptly named **Concorde** finally pulls into New York's John F. Kennedy International Airport. Air France's Captain Pierre Dudal lands at 8:49 A.M., three hours and 38 minutes after leaving Paris. John Dyson, the New York State secretary of commerce, salutes the moment by remarking, **"To say no to Concorde is like saying we should stay with sailing ships when steam came out."**

OCTOBER 18

After a regular season distinguished mainly by constant feuding with Billy Martin and team captain Thurman Munson, **Reggie Jackson** once again dominates October. He hits **three home runs on three pitches** in Game Six of the World Series. (In fact, it is four pitches, four home runs, if Game Five in Los Angeles is included.)

SEPTEMBER

121 Prince Street houses the first **Dean & DeLuca.**

JULY 9

More than 40,000 "federal employees and radicals and lesbians," according to conservative activist Phyllis Schlafly, gather in Washington to **show some girl power** in the face of the looming deadline for ratification of the ERA. But the amendment ultimately fails to get the necessary votes.

ERA YES!
...ality of rights under the law ...ot be denied or abridged ...e United States or by any State ...ccount of sex"

AUGUST 1

A city ordinance takes effect requiring dog owners to clean up after Fido. A device called a **pooper-scooper** is quickly patented and is, just as quickly, snatched up by the squeamish.

AUGUST 2

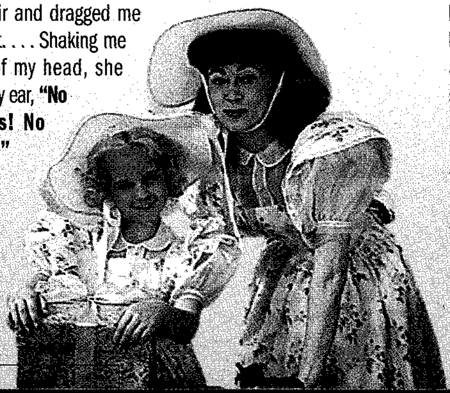
In the **Love Canal** section of Niagara Falls, high rates of birth defects and miscarriages—not to mention that children playing outside sometimes come home with chemical burns—are finally linked to the barrels of toxic waste buried by the Hooker Chemicals and Plastics Company. The school is closed, children and pregnant women are evacuated, and **the state later buys some 300 homes, turning the neighborhood into a ghost town.**

NO
TRESPASSING
DANGEROUS
AREA
CITY OF NIAGARA FALLS, N.Y.

Girls with Kissing Potion–lacquered lips and guys in satin bomber jackets and tracksuit pants are into **roller disco,** "an official trend," wrote Elin Schoen. "Roller skating is going to be ten times bigger than jogging, on a gross level," said one entrepreneur.

NOVEMBER

Christina Crawford—adopted daughter of moody movie star Joan—publishes ***Mommie Dearest,*** which is excerpted in *New York:* "Inside the closet my mother was in a rage. She was swearing a blue streak and muttering to herself. . . . She grabbed me by the hair and dragged me into the closet. . . . Shaking me by the hair of my head, she screamed in my ear, **"No wire hangers! No wire hangers!"**



NOVEMBER 14

The New York *Times* adds its fifth rotating feature section—**"Science Times"**—and traditionalists are horrified at the soft-news turn the paper has taken (though not as horrified as they would have been had the ad department's idea to do a fashion section won out). The **trend-spotting, service-oriented pieces in the new pages are beneath the paper's mission,** say some sober-minded loyalists. Executive editor Abe Rosenthal has to defend Thursday's "Home" section in particular, reassuring publisher Arthur Sulzberger that though it won't be cotton candy, "It will definitely not be a section devoted to lesbian mothers."

MAY JUNE JULY AUG SEPT OCT NOV DEC

Barneys inaugurates **the Penthouse** at the top of its 17th Street store. The minimally stocked but maximally chic women's department showcases **designers such as Alaïa, Blahnik, and Ferre.** "We *had* to be different," says Gene Pressman today. "A lot of wives and girlfriends knew of Barneys through their husbands—I think they were thrilled to have their own reason to go there."

OCTOBER 12

Nancy Spungen—20-year-old former topless dancer and junkie dropout from the Main Line in Philadelphia—dies in the Chelsea Hotel room she shared with her boyfriend, the **former Sex Pistols bassist Sid Vicious;** she has a five-inch knife wound in her belly. Sid is arrested. Out on bail from Rikers Island, he has only two requests, his manager, Malcolm McLaren, told Ron Rosenbaum. The second is to call Nancy's parents and tell them how sorry he is. The first? **"Where's my fucking leather jacket?"** Vicious will die of a heroin overdose on February 2, 1979, while still out on bail.

OCTOBER 17

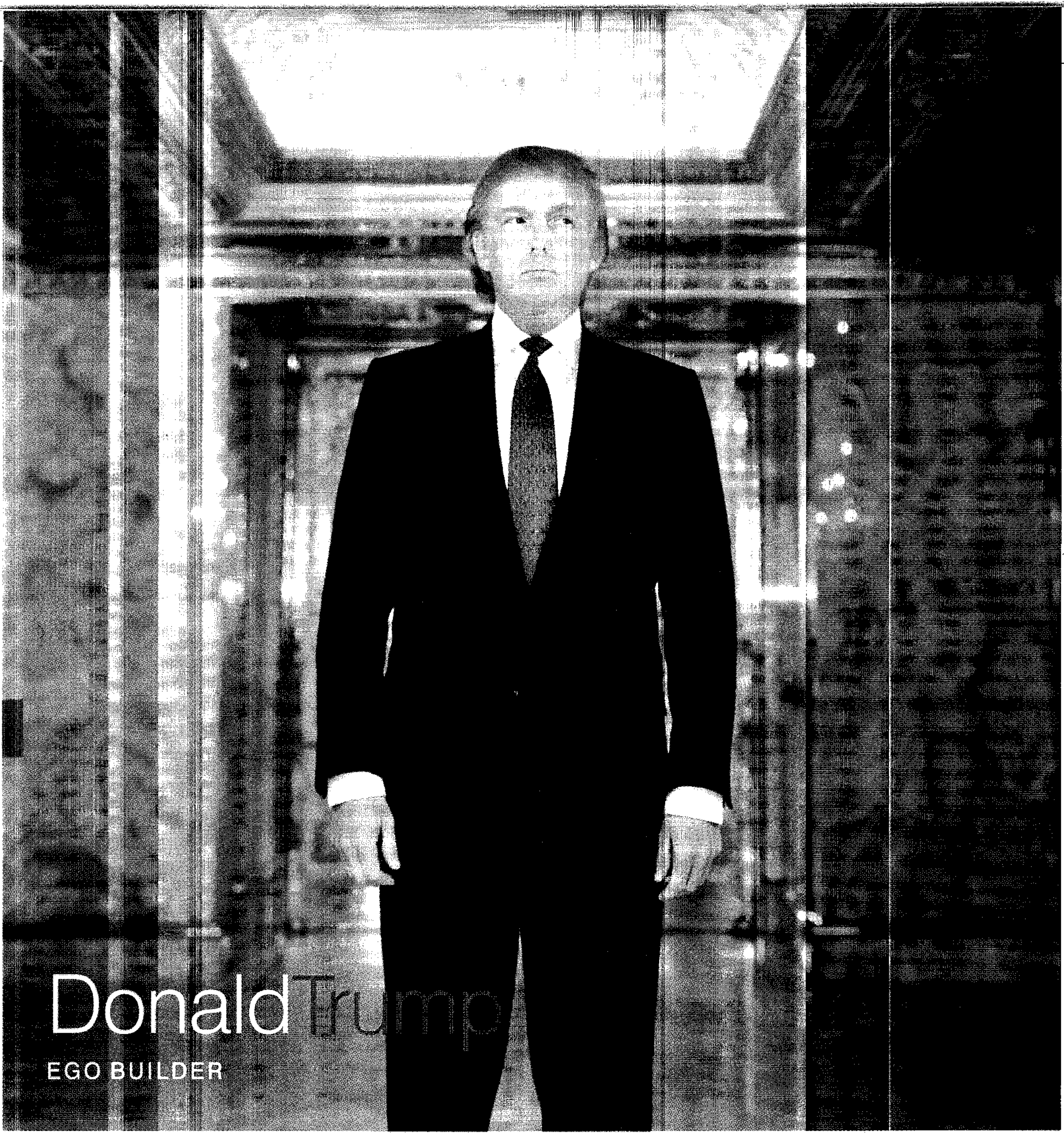
After trailing the Red Sox by 14½ games, **the Yankees** clinch the pennant and face their rivals from last year's World Series, the Dodgers. The Yanks drop the first two games, but become the first Series team ever to rebound from an 0–2 deficit to win four straight. "Maybe the city's got something to do with it," says Dodgers second-baseman Davey Lopes. **"You get rats cornered, and they fight back."**

> "You know what comes between me and my Calvins? Nothing."
>
> – Brooke Shields

Gloria Vanderbilt scrawls her signature across the back pockets of **tight designer jeans,** and name-brand clothing is within everyone's reach. Jeans are suddenly as libidinal as lingerie: "Oo la la Sasson," "Uh-oh Sergio," etc. This same year, a 15-year-old Brooke Shields coos, "Do you know what comes between me and my Calvins? Nothing." Klein's white label blasts Vanderbilt's swan insignia out of the water.

DECEMBER 20

"Treasures of Tutankhamen" opens at the Metropolitan Museum of Art, and 1,226,467 visitors tramp through. "I first didn't want it," remembers then–Met director **Thomas Hoving.** "It was **the idea of Richard Nixon himself**—the Soviets had had it, and he wanted . . . to say, 'Egypt is our friend.' And I just said, *Gimme a break!* Then my [board of trustees] president, C. Douglas Dillon, gave me a call, saying he'd had a very annoyed conversation with Kissinger at a dinner party, and that if I didn't do this, they were gonna tow my car everywhere I parked, they were gonna go through my taxes—they'd find *something.* So I said okay."



DANA LIXENBERG

Donald Trump

EGO BUILDER

I WAS BORN WITH A NAME THAT JUST sort of worked for me. It worked on buildings; it's concise; it's a winning card. And I was able to take that name and do very important things with it. If my name was Joe Blow, it just wouldn't have played the same way that Trump does.

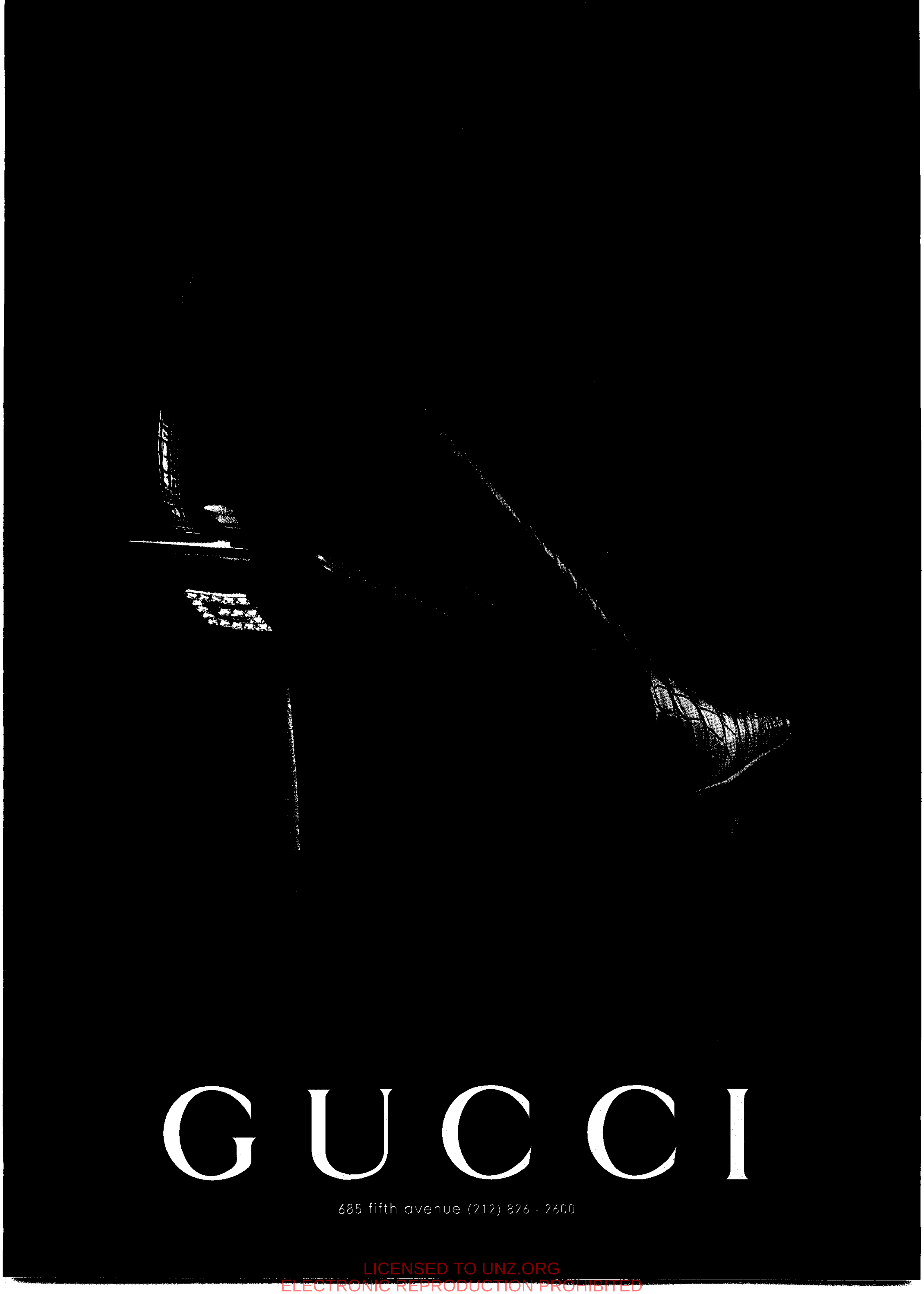
I grew up in Queens, and Manhattan was always where I wanted to be someday, because that's where all the great towers were. It was something I aspired to. I never like to idolize people, because I know how fragile the whole thing is. But I always respected the great business leaders of the past and seemed to be attracted to that. And I always respected the great characters. But I was never really one that liked idolizing flesh and blood.

I had a lot to do with the rebuilding of New York and maybe the rebuilding of the image of New York, which is almost as important. People treat me with great respect, and in some cases love. They try to hug; they touch; they do other things. Not only are the people in New York exciting, but I think you have many of the most beautiful people in New York.

I think you have the most beautiful women in the world in New York, too, and for somebody like me, that's not such a bad thing. New York is a very romantic city, and in terms of the beauty and the going out and the whole scene, there's just no place like it—and that includes for dates and dating. I think it is hard to stay married, because there is so much diversity, tension, excitement, and lots of other things. So I think it's probably a tough place to stay married, but at the same time it's a very exciting place to be.

In New York, you have the best of lives, the worst of lives, and some in between. You look at the wealthiest people in the world living in one section, and literally within eyesight you have people that are not doing so well. Sometimes people ask me for money. And usually these are people who are suffering some very serious problems, but sometimes they will ask—and sometimes I'll help. Look, people have problems.

Interviewed by Nancy Jo Sales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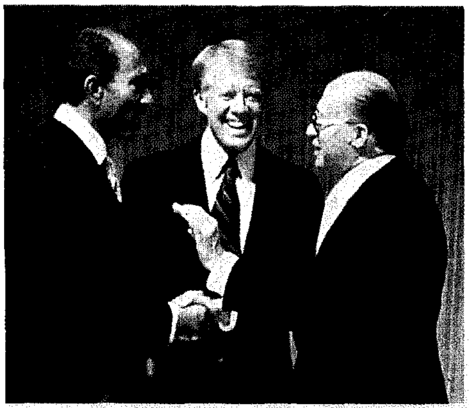


MARCH 26

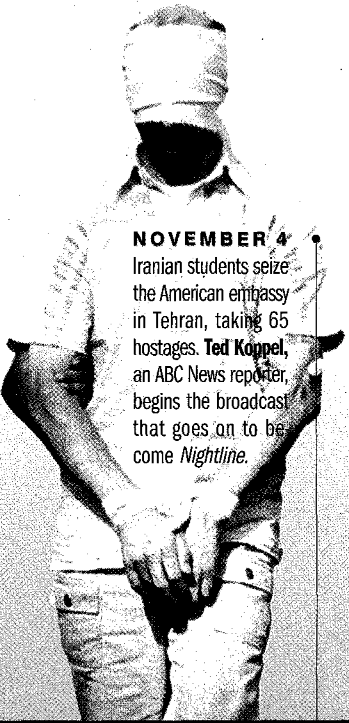
"This, of course, was the week the peace treaty was signed. Egypt and Israel are to study war no more. Arafat has no such plans. The OTB went on strike, and compulsive gamblers, deprived of their usual outlet, looked around for other action. One suggestion: **Bet 100 big ones that the price of oil will continue to rise. It's a lock.**"—*New York,* April 9

Sensory-deprivation tanks move from the laboratory to holistic-health centers in the city. **"It's hard to tell ahead of time if someone will or will not have a psychotic reaction,"** said Dr. Philip Solomon, "but it's rare."

The Culture of Narcissism ascends to best-seller-dom for seven weeks. Christopher Lasch's salvo is sharply critical of the American way of life, which he sees as excessively self-involved and devoid of meaning: "To live for the moment is the prevailing passion—to live for yourself, not for your predecessors or posterity." **He even blames intensified interest in oral sex** on the new narcissism.

JULY 15

Jimmy Carter never actually uttered **the word *malaise*** in his televised speech to the nation, choosing the more folksy *bummed* to describe the country's temperament. Nevertheless, the Frenchified appraisal—the word had been used in many highly publicized meetings with advisers in the days leading up to the speech—was the one that **stuck in the minds of Americans, and tailgated Carter to his defeat** in November 1980.



NOVEMBER 4

Iranian students seize the American embassy in Tehran, taking 65 hostages. **Ted Koppel,** an ABC News reporter, begins the broadcast that goes on to become *Nightline.*

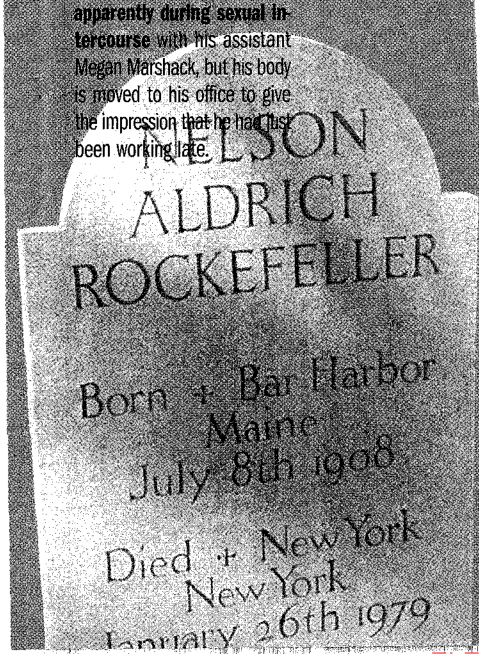
1979 FEB MAR APRIL MAY JUNE JULY AUG SEPT OCT NOV DEC

FEBRUARY 11

A 2,500-year-old **Greek marble head,** valued at $150,000, is stolen from the Metropolitan Museum of Art—the **first major theft in the museum's history.** The head was recovered four days later by the NYPD from a baggage locker in Grand Central Terminal.

JANUARY 26

Former vice-president and governor **Nelson Rockefeller** dies at his Manhattan townhouse, **apparently during sexual intercourse** with his assistant Megan Marshack, but his body is moved to his office to give the impression that he had just been working late.



MARCH 28

Radiation leaks at **Three Mile Island.** "I arrived in Harrisburg expecting panic. I was greeted by quiet streets and people on them who seemed determined to behave undramatically," Jack Richardson wrote. "**'You don't think we're going to pack up and leave just because Walter Cronkite uses some big words and looks gloomy, do you?'** a taxi driver told me." But Three Mile Island gives no-nukes activists a raison d'être. Tom Hayden and Jane Fonda wrote in *New York,* "We look forward to joining dozens of anti-nuclear organizations in an effort to tie together a powerful citizens' movement that can break the back of the utility-government nuclear lobby and lay the foundation for a solar future."

AUGUST 10

Francis Ford Coppola's ***Apocalypse Now*** is screened in New York. Its lead actor (Harvey Keitel) had been fired and replaced in the midst of production with Martin Sheen—who had a heart attack during the shoot—but the press emerging from the theater speculates that **the magnum opus's chances for awards and big grosses are in question** mainly because the 'Nam-themed *Coming Home* and *The Deer Hunter* cleaned up the year before.

D.J.'s like Kool Herc and Grandmaster Flash have been setting Bronx block parties ablaze for years with big bumping beats and free-associating rhyme streams. But, in 1979, **rap has its first certifiable hit: "Rappers Delight," by the Sugar Hill Gang**—a trio from New Jersey, of all places. With its discolike groove and stream-of-consciousness lyrics, the song is as charming as it is rough around the edges: "Have you ever went over a friend's house to eat, and the food just ain't no good?" rapped Michael "Wonder Mike" Wright. "I mean the macaroni's soggy, the peas are mushed, and the chicken tastes like wood."

DECEMBER 17

Dylan finds Jesus.

> "It may be costing me a lot of fans. Maybe I'll have to start singing on street corners. Still, I'll give all the praise and glory to God."
>
> —Bob Dylan

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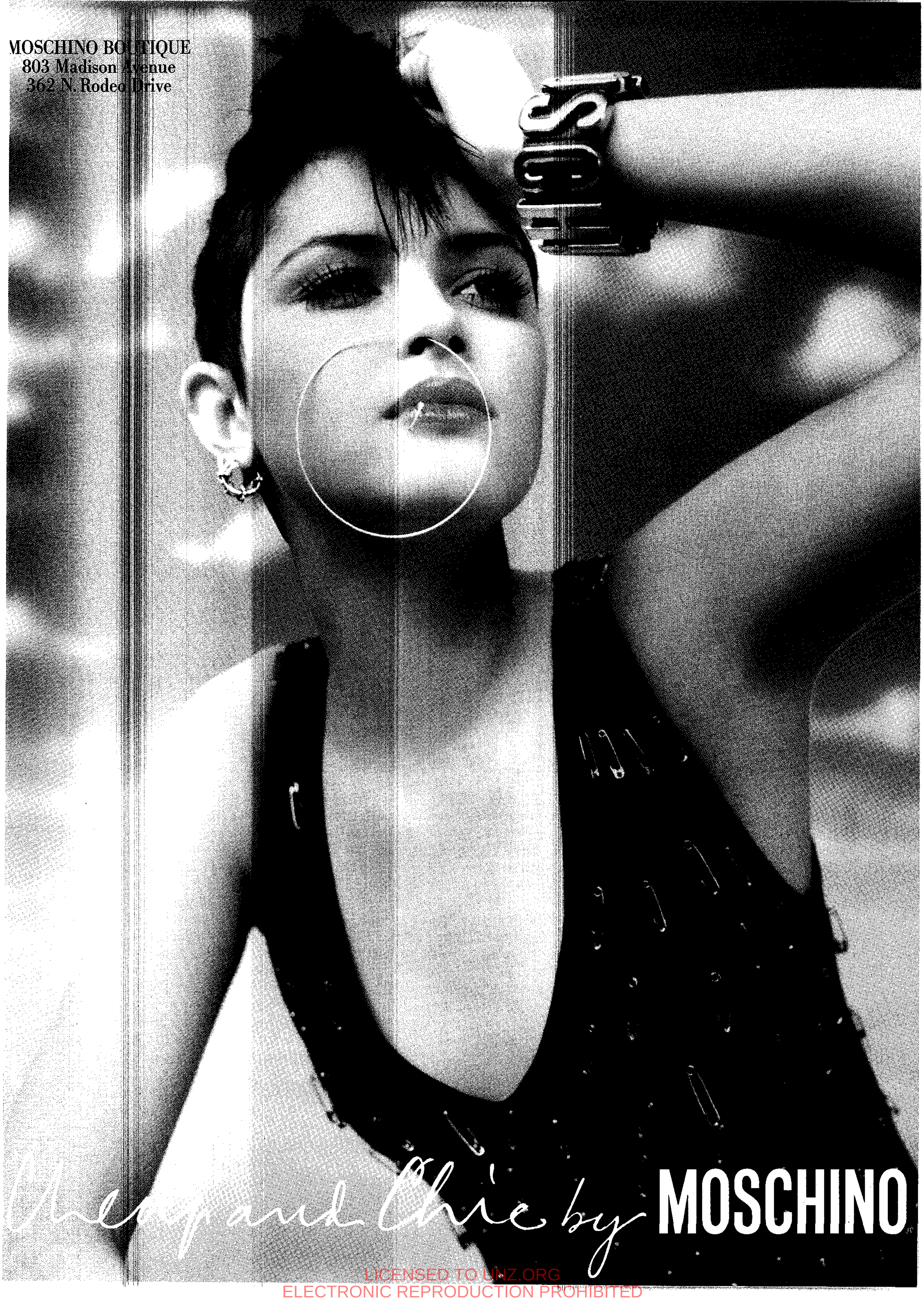
Cheap and Chic by
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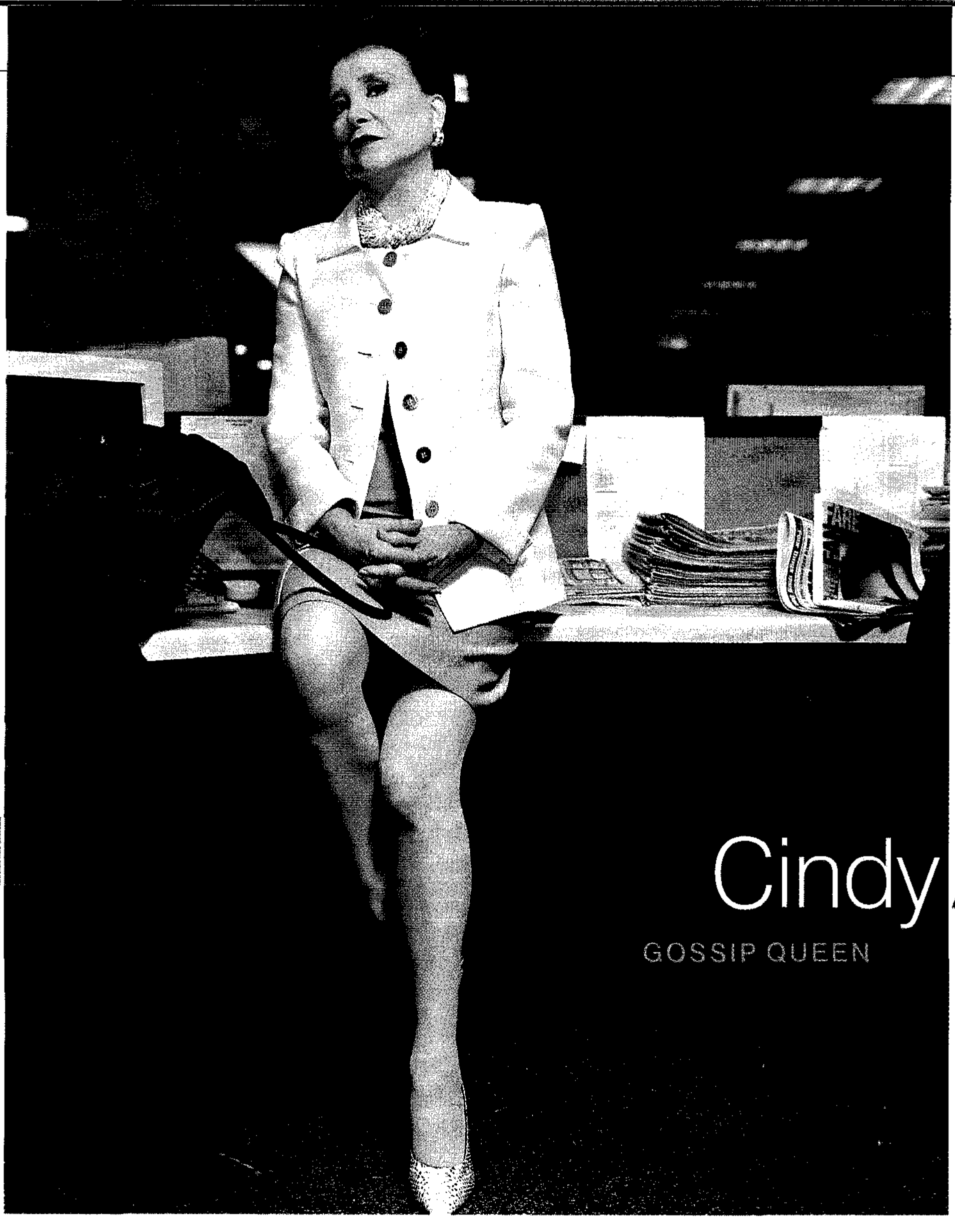
Cindy Adams

GOSSIP QUEEN



DANA LIXENBERG

I’M A QUINTESSENTIAL NEW YORKER, born and bred—one of the four you’re going to meet in the whole city. I grew up on West End Avenue. The nose came from my mother. But my career came because I married Joey. He was the brother-in-law of Walter Winchell, who was the adopted son of Mayor Fiorello La Guardia. Some of the best judges money can buy were in our living room. I was a young creature trying to be somebody. A model, which was one of my classier titles. I fell in with some people who were trying to make me Miss Bagel—a Brooklyn Better Bagel Bakers’ Bureau. And I was on a radio program with Joey one day.

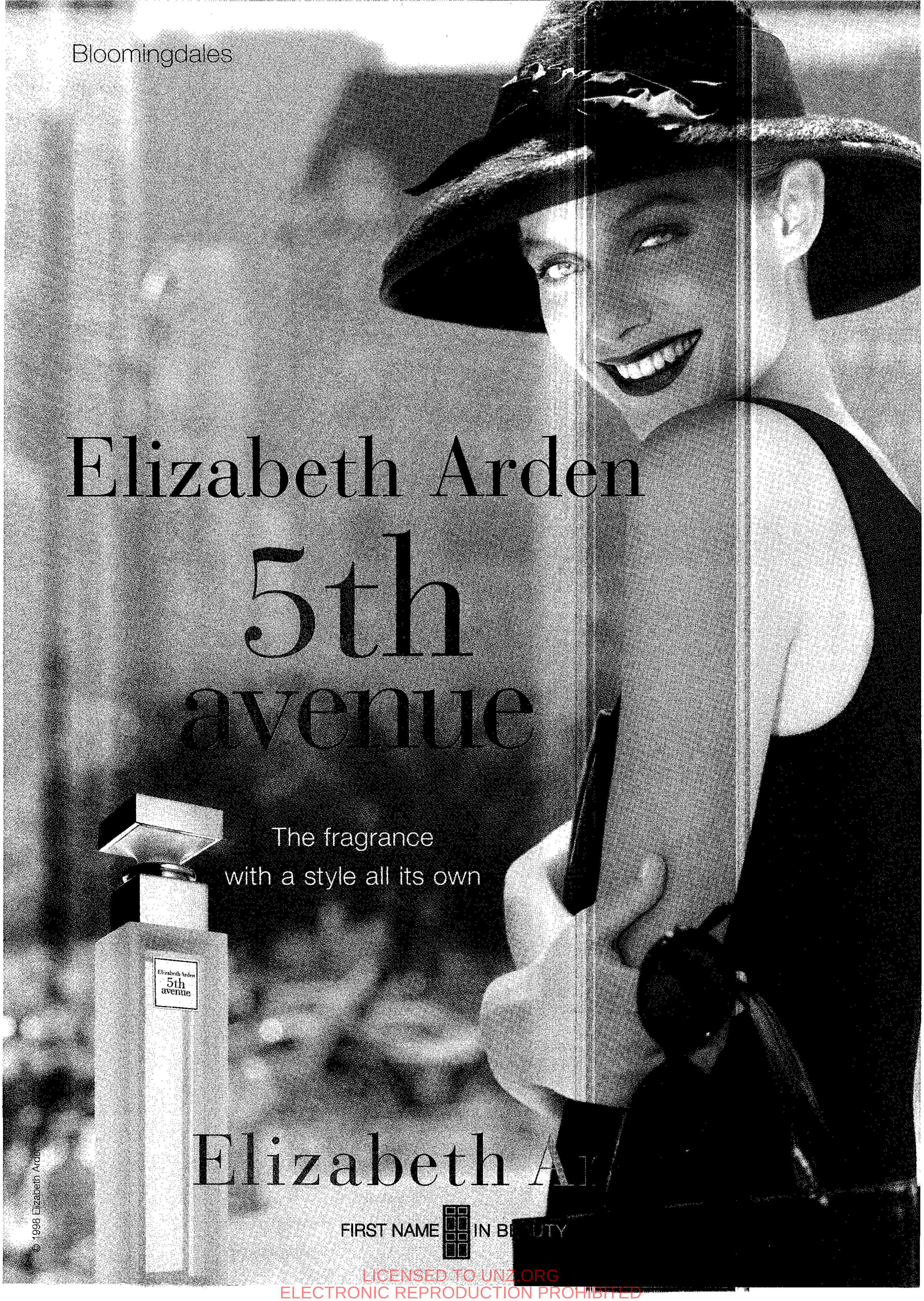
After we got married, I was bored, because I wasn’t meant to be a housewife. I wouldn’t know a Drano from an Ajax, and I’m not looking to find out. So I began writing for some local little newspaper that had a readership of five; four were Linotypers. I finally graduated to a weekly called *Our Town.* But when the time came that I was being wooed to go to the *Post,* the editor fired me. He was paying me $5 a week!

Oddly enough, when I was growing up, I lived only a quarter of a block from a man by the name of Earl Wilson. For 35 years, he had the column that I inherited when he passed away. How did I get it? Joey was doing a column of jokes for a newspaper called the Long Island *Press.* One week, in comes some guy from Australia nobody’s ever heard of. He talked funny, with an accent, and he bought the New York *Post* and the Long Island *Press.* The Australians were the sharpest, the smartest, the toughest, the brightest, but they didn’t have the Rolodex. I had the Rolodex. So whenever they needed to know whom to call, they’d call me. Or I’d say, “Here’s where you’ve got to go to get the number.” So over the years they began to kind of rely on me.

In December 1979, the Shah of Iran was in New York Hospital dying. That night, I was supposed to have dinner with Roger Wood, who was then editor-in-chief of the New York *Post.* So in my innocence, I called Roger and I said, “I can’t go to dinner. I have to go up to see the Shah.” There was like a thud at the other end of the phone. And he figured he’s got a retard on the other end of the phone and he has to handle me carefully because obviously I’d passed away mentally. And he said, “Well, now darling, let us not be upset about the dinner. Take all the time you need, love. But give us a call when it’s all over.” So I said, “Yes, sure. I’ll be happy to do that.” So I call him later and I say, “Roger, you know what was so funny? There is His Majesty, sitting in rumpled white silk pajamas. And on the door of his closet there is a giant poster of an ugly, ugly guerrilla with a terrible smile. And underneath the caption it says THINGS HAVE TO GET BETTER.” And I told that to Roger, who was now speaking to me very quietly, like I’m something very fragile and if he touches me wrong I will break. And he says, “You know, darling, do you think possibly you could write that?”

I’d never written a news story before. And suddenly the enormity of what I was doing got to me. The next day, I’m on the front page and it says THE *POST*’S CINDY ADAMS. They didn’t pay me for the story. They sent me flowers. But right after that, they started asking me to write for them steadily, so I took the column in 1981. And that’s how I got on the *Post.*

Interviewed by Maer Roshan.


Bloomingdales
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The fragrance
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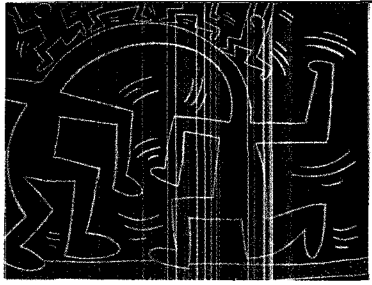


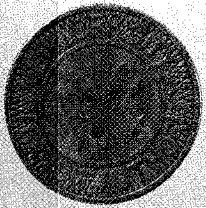
Jean-Michel Basquiat's signature SAMO sayings **("Mambo Jane is barbaric, mystical and unemployed")** and Keith Haring's cartoons of barking dogs, both high forms of graffiti, if low forms of art, are formally exhibited in a dilapidated former massage parlor near Times Square. *Art in America* notices; soon thereafter, downtown galleries sign them on.

> "Maybe because this decade is hitting all of us hard, we're after a change of pace. Call it a temporary, reversible frontal lobotomy."
>
> –A heroin user

80

FEBRUARY

Richard Nixon, 67, moves to East 65th Street in February. The former world leader had withdrawn from two apartment deals before settling into the twelve-room townhouse. "We don't want the neighbors that close," said Nixon. **"It's hard to ride in the elevator with people.** Maybe you don't want to say hello. Maybe they don't."



JUNE 28

The **50-cent token** loses the cutout Y and gets a 10-cent price hike.

NOVEMBER 4

Ronald Reagan is elected president, taking **51 percent of the popular vote** to Jimmy Carter's 41 percent.

1980 FEB MAR APRIL MAY JUNE JULY AUG SEPT OCT NOV DEC

JUNE 1

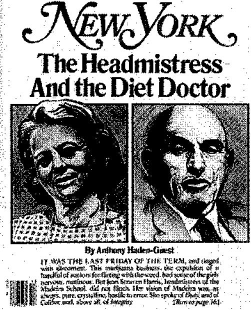
Announcing the debut of his **Cable News Network,** Ted Turner says he hopes the 24-hour news channel will foster "peace and brotherhood." Ted Turner, who once replaced the anchor on WTBS's news show with a German shepherd. "I hate the news. News is evil," he said then.

JUNE 29

Gaetan Dugas, the French-Canadian airline steward who would become known to North American AIDS researchers and epidemiologists as **Patient Zero,** arrives in San Francisco for the Gay Freedom Day Parade before hitting Los Angeles, New York City, and Fire Island later that summer.

AUGUST 11

The **Democrats** hold their convention at Madison Square Garden, and the Kennedy cousins hold a party at Xenon, certifying it as the definitive post-Studio scene. Nevertheless, Teddy loses to Jimmy Carter in **"what may be one of the hollowest victories of our time,"** according to *New York.*



The Co-Oping Blitz: A 16-Page Survival Guide
Men's Fashions: The American Gigolo Look

NEW YORK

The Headmistress
And the Diet Doctor

By Anthony Haden-Guest

IT WAS THE LAST FRIDAY OF THE TERM, and tinged with discontent. This marijuana business, the expulsion of a handful of seniors for flirting with the weed, had some of the girls nervous, mutinous. But Jean Struven Harris, headmistress of the Madeira School, did not flinch. Her vision of Madeira was, as always, pure, crystalline, hostile to error. She spoke of *Duty* and of Calibre and, above all, of *Integrity.* [*Turn to page 36*]

NOVEMBER 21

Jean Harris, headmistress of the Madeira school, goes on trial for murdering her ex-lover, diet doctor Herman Tarnower. Lally Weymouth, who wrote about the case for *New York,* found that many women were sympathetic to Harris. **"We've all been mad enough to kill,"** said one Madeira mother. "The difference between us and her is we understand how angry we are, so we don't carry guns around." Harris, who still claims she shot Tarnower accidentally during a suicide attempt, is found guilty. She becomes a model inmate, helping to rehabilitate convicts (and freshening up her uniform with buttons from home).

> "Rubell wore open shirts and popped 'ludes. Howard and Peppo were discreet in their suits."
>
> –R. Couri Hay on the difference between Studio 54 and Xenon

The Guardian Angels, started by Curtis Sliwa in 1979 as the "Magnificent 13," now boast some 700 members and claim 92 citizen's arrests. The hype starts to get on Koch's nerves. "Look, I don't know everything about the Guardian Angels," he said, "but **I do know they love publicity, and that one of them has sold his life story to television."**

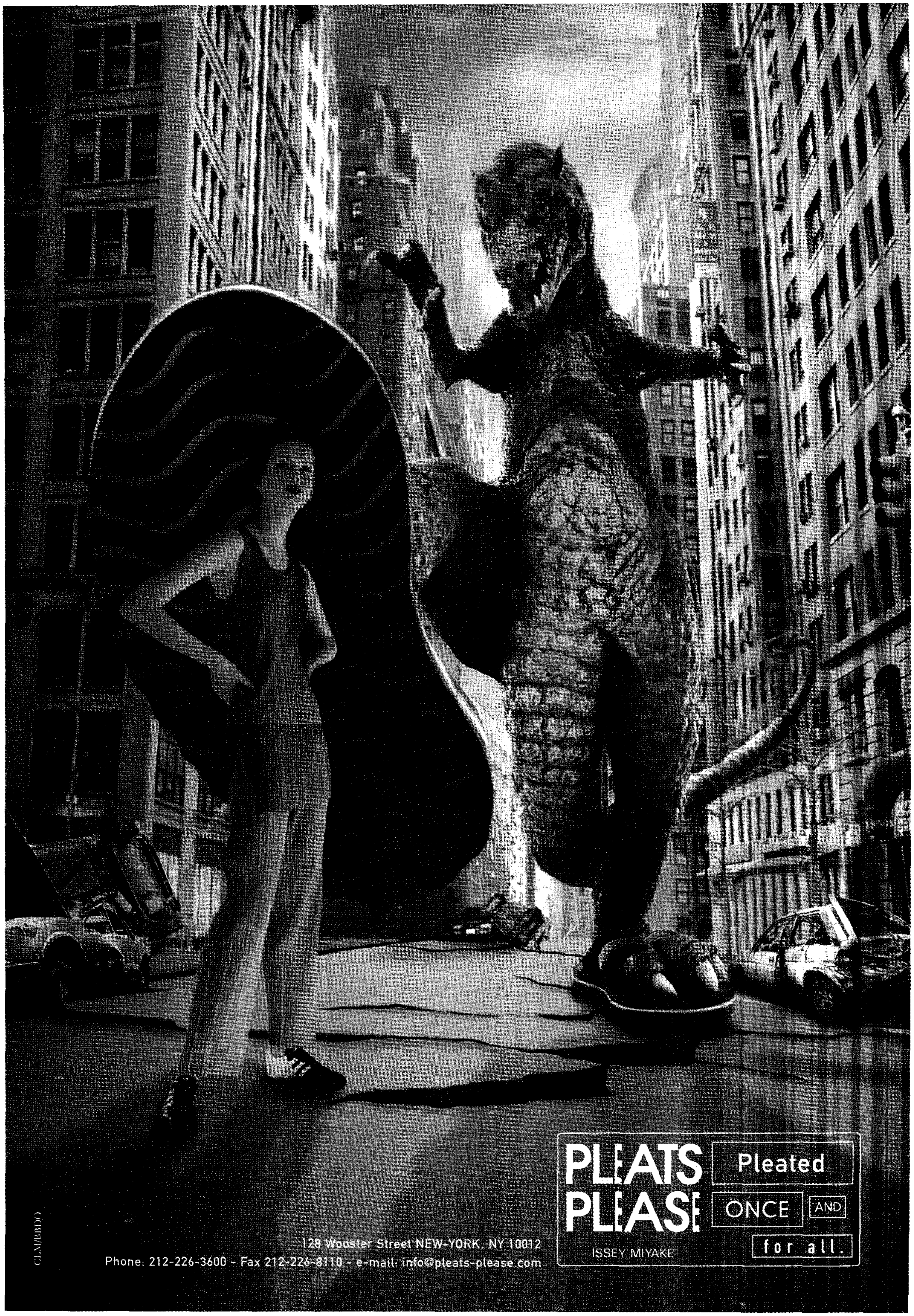
SEPTEMBER 16

Joanna, the first of downtown's **glitzy hangar-size cafés,** opens on East 18th Street. The leather-banquetted brasserie could be a Balthazar precursor, except for the "midnight disco spot in one corner." "Wear anything you like, from jeans to charmeuse," advised Barbara Costikyan, "because **there'll be plenty of room to flaunt it."**

DECEMBER 8

Around 11 P.M., NYPD officers James Moran and Bill Gamble respond to the following call: "Man shot, 1 West 72nd." They rush **John Lennon** to Roosevelt Hospital in the back of their patrol car. "They did more for Lennon than we normally do for anybody," an orderly told Pete Hamill. "They cracked his chest open and then tried internal cardiac massage. But nothing helped. **He just bled to death."**

Hello
Goodbye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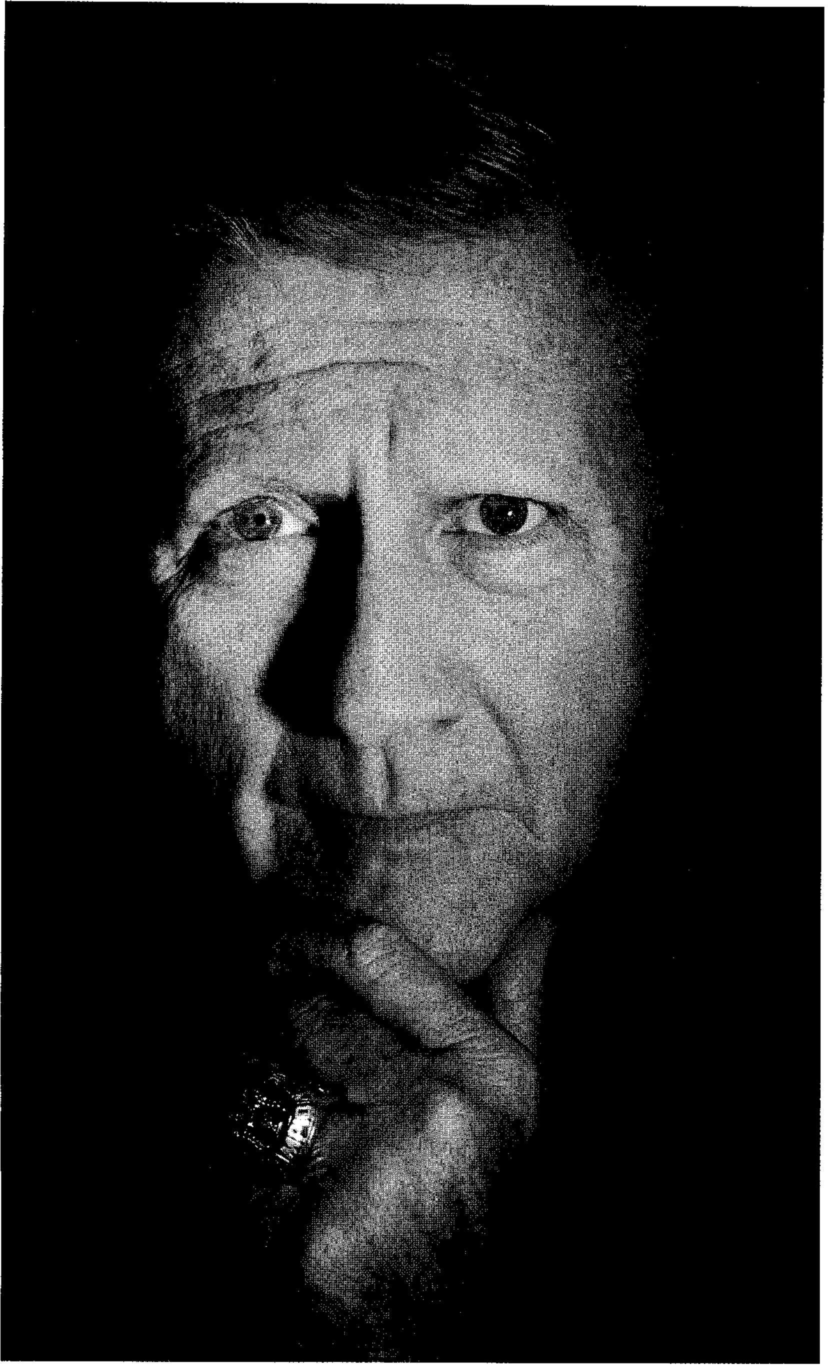
GeorgeSteinbrenner

DAMN YANKEE

ON THANKSGIVING DAY, 1976, I flew to Chicago to meet Reggie Jackson. It was like a raffle. You went if you were interested in Reggie. We made a pact that day. That was the biggest fish I've landed. So we had Reggie, and we had Thurman Munson. And we had controversy. Boy, did we have controversy! That was the year [1977] when I literally had to separate Reggie and Munson. It was at Denny's restaurant in Fort Lauderdale. I took 'em to breakfast with me, and I said, "You guys are either gonna get together and play together, or you're gonna be sorry you ever came to the Yankees. I went through too fucking much trouble to get you, Reggie."

[In Game Six of the World Series against the Dodgers, when Jackson hit three home runs] I can remember Reggie running around the bases. As he came around second base, he looked up to where I sat. I don't know whether it was to say, "There you are, you dumb son of a bitch," or "You made the right choice." But I was standing right on the railing—I just threw my hands up. I never felt so good. Because I had been crucified by the press that year for sticking with Reggie.



BRIAN SMITH

Firing [manager] Billy Martin, that was a low point. Because he said some things that I think he regretted saying. It was for his own sake. I mean, the drinking just destroyed the man, and in the end it killed him. But I was still a loyal friend to Billy—always will be a loyal friend to Billy. To the day he was buried, I was there for him in many ways.

When we found out we had to play Boston [in a one-game playoff that determined which American League team would play in the 1978 World Series], I was really down. I'd even called my friend Billy Weinberger at Bally's [Casino] in New Jersey. And I said, "Billy, if it's a coin flip [to determine the site of the playoff game], what should we call? Are there any figures that tell you which way to go?" He says, "Well, heads wins a tiny bit more than tails." So we called heads. And we didn't win. The night before the game, Ron Guidry says, "What are you all worried about?" I said, "Oh, you're not, I suppose, huh? Well, we've got to go up there and kick some ass!" Guidry says, "Relax! I'm gonna win this one for you." I never forgot that. And he called it. He pitched a helluva game that day.

Winning two championships made people give me a little more respect. You look back and see how few teams in the modern era are able to win two in a row. We did it. Toronto did it. I don't think that anybody else has done it. But sitting there in October 1978, after winning twice, I wouldn't have guessed it would be another eighteen years until we won the World Series.

Interviewed by Chris Smith

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UT YOUR WORLD N ICE™
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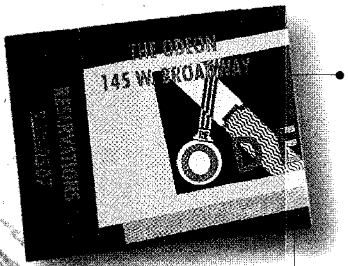
Diana Spencer, a former schoolteacher with a history but not a past—she's a bona fide virgin, and from a good family—marries Prince Charles, 12 years her senior. "At upper-class tables, **people wonder what will happen to Lady Tryon and Camilla Parker-Bowles, Charles's two blonde, married ladyfriends,**" wrote Marie Brenner. "Perhaps Lady Diana should think what happens to those royal smarty-boots who try to steal any thunder from the Windsor women. Maybe **she should forget about the fancy hats and Bally shoes and act like a more proper frump if she wants to fit in.**"

MARCH 9

Dan Rather is picked over Roger Mudd to replace Walter Cronkite. CBS News ratings instantly begin to slip. "I think he shows the pressure on the air," one executive at an affiliate told *New York*. **"He's still uptight, almost frowning throughout the broadcast."**

AUGUST 1

MTV takes to the air, with five V.J.'s and about as many videos. First clip aired: "Video Killed the Radio Star," by the Buggles, introduced by the professionally adorable Martha Quinn.



AUGUST 3

Keith and Brian McNally's Ur-bistro **Odeon** establishes an upscale beachhead in TriBeCa. "So what, pray tell, is going on down below the Holland Tunnel in the anonymous wastes of West Broadway?" wrote Gael Greene. **"The giant red neon letters—ODEON—have become a beacon to the eclectic chic."**

AUGUST 12

IBM introduces its **personal computers,** priced from $1,200 to $4,000, to keep up with competitors like Apple, Tandy, and Commodore.

OCTOBER 3

Charles Dickens's ***Nicholas Nickleby,*** adapted and directed by Trevor Nunn and John Caird as a Royal Shakespeare Company production, debuts on Broadway. This 8½-hour epic could be seen as a matinee and evening performance the same day, or on two successive evenings. Before the show and during intermissions, the cast mingled with the audience. The stage seemed to be as peopled as the auditorium. The hours sped by as swiftly as minutes, yet one felt more extensively engaged, more amply nourished, more pleasurably sated than at shorter affairs—**the hundred-dollar ticket was no deterrent.** —*John Simon*

1981
FEB
MAR
APRIL
MAY
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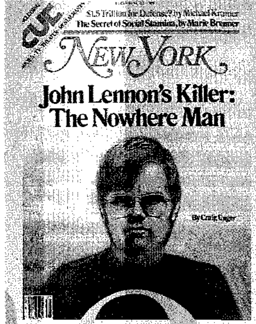

CUE
$1.5 Trillion for Defense? by Michael Kramer
The Secret of Social Stamina, by Marie Brenner
NEW YORK
John Lennon's Killer:
The Nowhere Man
By Craig Unger

APRIL 13

Vartan Gregorian assumes the presidency of the cash-starved, demoralized, and dilapidated **New York Public Library.** Almost immediately, he presides over a hugely successful restoration of the main 42nd Street building to its 1911 glory. The old card catalogue is transferred to bound volumes, and newer titles are recorded on a computer. Five years later, a New York *Times* headline proclaims the library a **CLASSIC REVIVED.**

Mary Boone and Leo Castelli co-sponsor a **Julian Schnabel** show, and Castelli's imprimatur helps shoot Schnabel's prices into the next galaxy. Not everyone is a groupie, however. "Leo and the Boonette try to give the impression that Schnabel is another Pollock," Robert Hughes told Anthony Haden-Guest. **"I don't think it's real. He's Bluto-like.** But American collectors would rather have Van Gogh's ear than a Van Gogh."

JULY 4

John McEnroe, 22, beats Bjorn Borg in the Wimbledon finals. The British tabloids dub him **"superbrat,"** but, said McEnroe, "the bottom line is that I won the tournament, and that's where it's at."

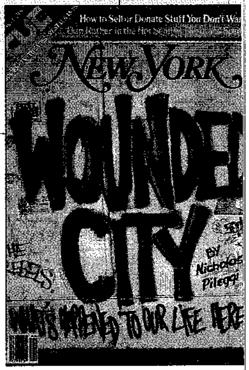
Reebok's Freestyle aerobics shoes come in a range of designer colors, easily matched with workout gear or those suits with scary shoulder pads. **Cybill Shepard even wears a pair—orange—to the Oscars.**

OCTOBER

The **Next Wave** series brings avant-garde culture to the wilds of Brooklyn: "Harvey Lichtenstein had a proscenium theater," remembers Philip Glass, "and he knew there were artists working in alternative mediums who would know what to do with that space—people like Lucinda Childs or Bob Wilson or Meredith Monk and myself. At that time, he was still **struggling with the idea that BAM was in Brooklyn,** but then this audience turned up, and they came back the next night and they came back the next night."

NOVEMBER 2

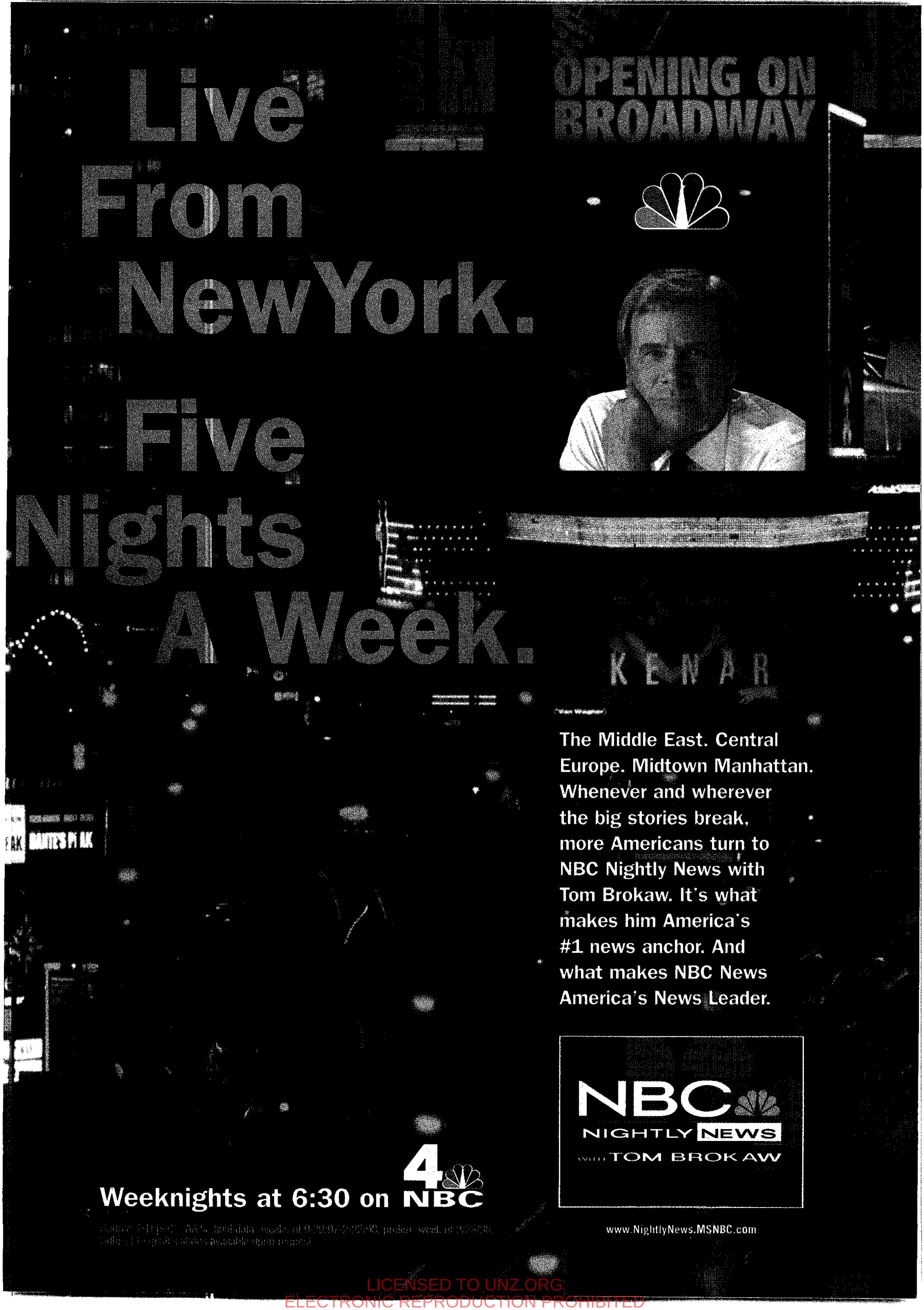
Citing drugs, crime, graffiti, infrastructure breakdown, and even **a collapse in civility,** Nick Pileggi writes that "there is a pervasive feeling among New Yorkers today that their city is falling apart."



Not yet married to Ted Turner and not yet divorced from Tom Hayden, **Jane Fonda** (lissome in striped leotard, *hoop earrings, and leg warmers*) instructs Americans to "go for the burn." *The Jane Fonda Workout*—videotape and best-selling book—introduces Americans to celebrity-led aerobic fitness and Hanoi Jane to **the lure of capitalist enterprise.**

"Go for the burn."

—JANE FONDA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Woody Allen

PLAYING IT AGAIN

I ALWAYS REGRETTED THAT I WAS BORN too late for New York City in the twenties and thirties, because once the war started, it started to degenerate. Places started to close, the city slowly started getting sucked up into problems of huge welfare payments and narcotics problems, the crime problem mushroomed, television induced people indoors, and the city didn't have the vitality it had when there were so many Broadway shows going and so many nightclubs that you could go to.

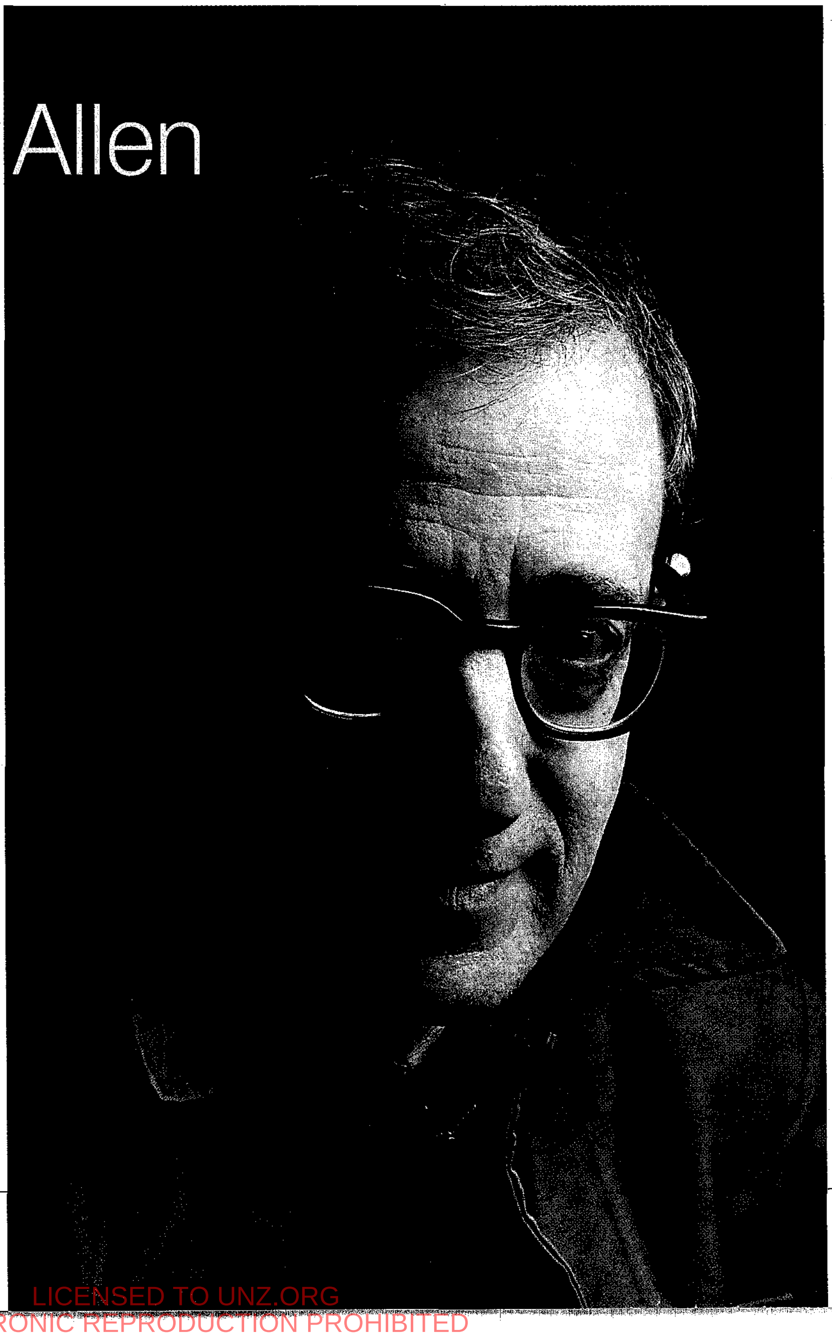
When I was a nightclub comic, I played the Blue Angel. There were a number of those—the Bon Soir in the Village, and Upstairs at the Downstairs, Basin Street East for a while, and the Copa, of course. You'd play these places, and your last show would be at about 12:30, and so you'd find yourself on the street at 1:30 in the morning, and there were always places to go. I went out much more when I was young. First off, because the kind of music that I liked best, there were still guys alive playing it. I could go see the Wilbur De Paris Band on 52nd Street, I saw Sidney Bechet, I saw Louis Armstrong many times, or Jack Teagarden, and George Lewis's band from New Orleans, the Birdland musicians, Miles Davis, and John Coltrane, who I also loved. But a lot of those guys have died, and what happened with music is as it happened with painting: It became more and more abstract. It became more interesting and challenging for the musicians but less accessible to the public. So they started to lose their audience.

I like to show people the city through my eyes, which are not realistic—they're highly romanticized. New York has always been a great object of romantic fantasy for me. When I was a child, I lived in Brooklyn, and we were a half-hour away by train. In the early forties, my father would bring me from Brooklyn into Manhattan for a Sunday or something like that.

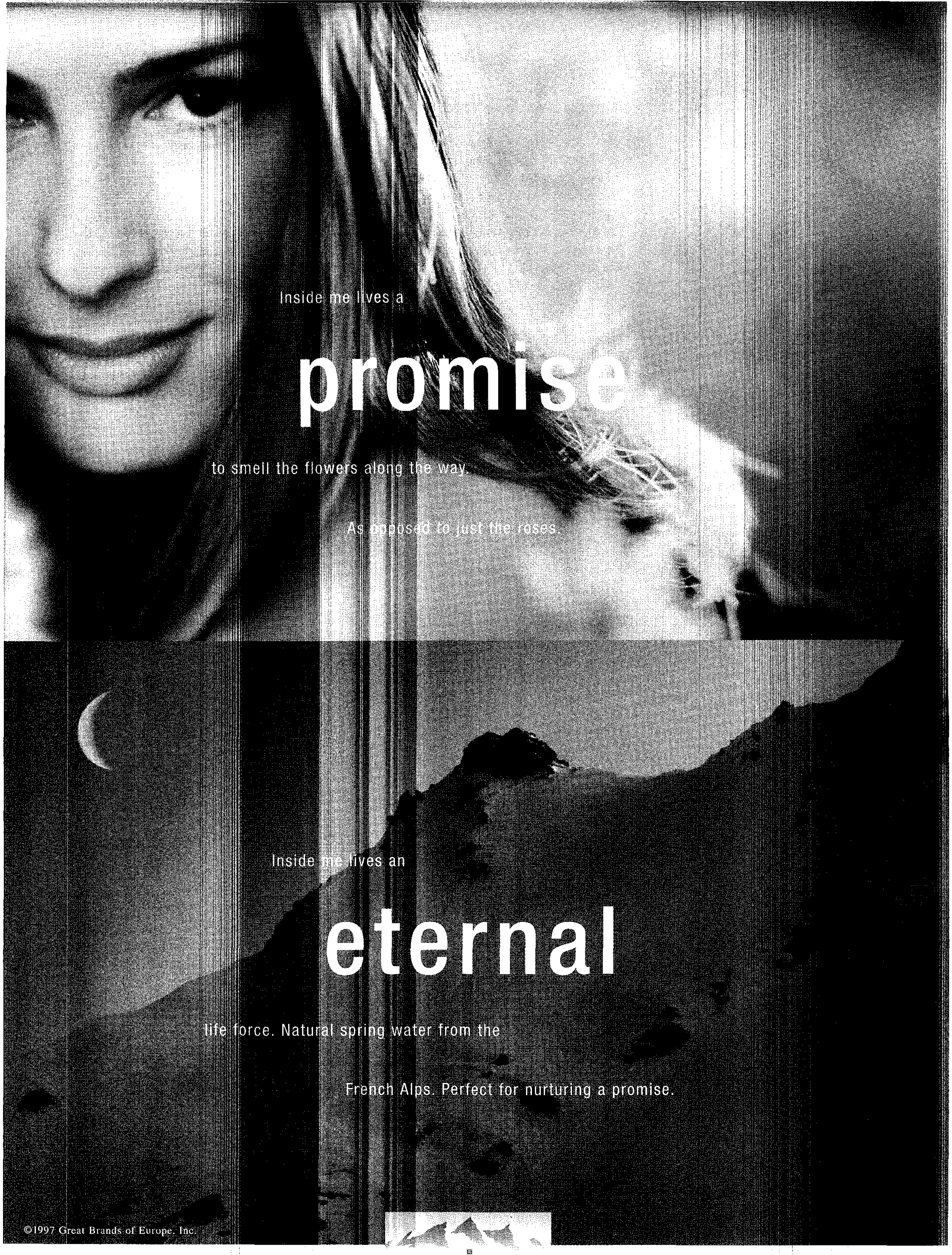
You'd ride the subway for a half-hour from Brooklyn, then walk up into Times Square and look in every direction, and there would be lit marquees from movie houses. I mean, where I grew up—and it was an abundant-movie neighborhood in Brooklyn, you know—there were a certain number of cinemas, but when you came up at 42nd Street and looked east and west on 42nd Street, and up Broadway, I never saw anything like it in my life. It was just one movie house after another, all lit up, a number of them with stage shows, and the streets were jammed with soldiers and sailors, 'cause it was during the war. And it was just what a choreographer would choose to exaggerate if he was choreographing a ballet about New York. There would be the guys with the apparently stringless dancing dolls that they were selling, and sailors picking up girls at, you know, papaya stands. It was just amazing to look at it. I did *Manhattan Murder Mystery* many years later. You still open the picture with helicopter shots of New York City.

Paris is the only city, I think, that can compete with New York. Paris is a more beautiful city, but it's not more exciting. I still fantasize that a million interesting stories are occurring in those apartments on Fifth Avenue and in those redbrick houses on Bank Street and on Central Park West. You know, it's still so vibrant that I've never felt any diminution of intensity for the city. It's always Manhattan, this little, compact island, where everything is going on. The cosmetics have changed. You know, it's a computer world now, and terminology changes, and styles of psychotherapy changed to a degree, and the protocols of relationships go in and out. But the fundamentals have not changed.

Interviewed by James Kaplan



MICHAEL O'NEILL/OUTLINE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promise
to smell the flowers along the way.
As opposed to just the roses.
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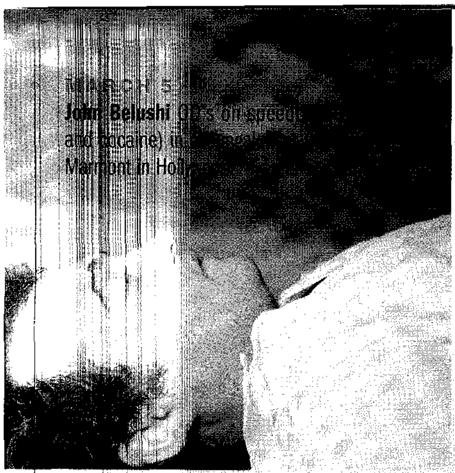
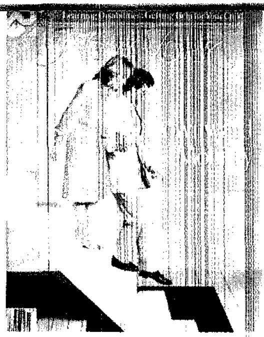
From the French Alps



MARCH 5

John Belushi OD's on speed[illegible] and cocaine) in [illegible] Marmont in Ho[illegible]



It begins to dawn on New Yorkers that they may not be living as well as their parents had. "My father sent us to private school and summer camp," one middle-class father told Fran R. Schumer. "We lived in a large seven- or eight-room apartment and had a cottage in the country. **I had everything I wanted, and we were hardly rich. I don't see how we'll ever be able to do the same for our kids."**

Heterosexuals are still fixated on herpes. "The VD of the Ivy League," or "Jerry Falwell's Revenge," has infected 20 million Americans, with 500,000 new cases in this year alone.

A new lost generation emerges (what else is new?), as bitter, ironic, creative kids in their twenties surround the world with quote marks. **"It's hard to say what our dreams are,"** one Bard graduate told Craig Unger. "They might have been the same as yours, except that we know those dreams can never be realized."

MARCH 31

Citing "the importance and value of striped bass as a commercial and sports fish and the substantial contribution of the Hudson River to striped bass fishery," Judge Thomas Griesa of the Federal District Court in Manhattan invalidates a permit for a 200-acre landfill that serves as one of the cornerstones of **Westway,** the $1.7 billion highway project that had pitted brother against brother in New York City for ten years. In saving the striped bass, Judge Griesa effectively declares **the beginning of the end of one of the city's largest and most contentious public-works projects.**

NOVEMBER 2

Mario Cuomo is elected governor of New York.

NOVEMBER 23

Movie producer Dino de Laurentiis opens one of the first gourmet groceries, **DDL Food Show,** at the corner of Columbus Avenue and 81st Street. The $3.5 million shop features now-common sights like **rotisserie chickens, several farms' worth of cheese, and freshly prepared pastas.**

1982 FEB MAR APRIL MAY JUNE JULY AUG SEPT OCT NOV DEC

JANUARY 8

After years of totalitarian rule over the phone lines, **Ma Bell** settles a 1974 antitrust suit with the Justice Department, thereby splitting into seven "Baby Bells" and paving the way for MCI, Sprint, and others to deliver long-distance service and incessant entreaties to switch carriers.

MARCH 16

Claus Von Bulow is convicted of murdering his wife.

HOME FURNISHINGS
Amazing Space
SPECIAL SECTION
NEW YORK
GUILTY

APRIL 2

Argentina claims the **Falkland Islands** from Great Britain, renaming the archipelago the Malvinas Islands. Thatcher sends ships—the *QE2,* with troops aboard, is rerouted from New York to South Georgia Island—and **Argentina surrenders** on June 14.

MAY 31

AIDS (or A.I.D., as it is called) earns its first coverage in *New York* after it's declared an epidemic by the Centers for Disease Control, with 351 cases nationwide. "You cure the patient of one problem," Dr. Frederick Siegel, chief of clinical immunology at Mount Sinai, told *New York,* "only to have him come down with another." New York City is the center of the disease, and gay men are the primary victims. **"God is punishing me for being gay," one sufferer tells his doctor.**

NEWSLINE

USA TODAY

Coast-to-coast
News from all 50 states

Weather across the USA

Scoreboard
All sports, all results

Miracle: 327 survive, 55 die

America's Princess Grace dies in Monaco

Primaries forecast trouble in November

COVER STORY
New suburbs old pains in Sun Belt

The Nation's Newspaper

SEPTEMBER 15

USA Today, "The Nation's Hometown Newspaper," begins distribution in five states of the mid-Atlantic region. Most papers lead on this day with either the assassination of Lebanese president-elect Bashir Gemayel or the crash of a U.S.-bound charter jet in Spain. *USA Today* **offers the death of Grace Kelly in its first press run** of 250,000 copies.

PMS begins to be accepted as a medical condition. "So what?" one woman is heard to say:

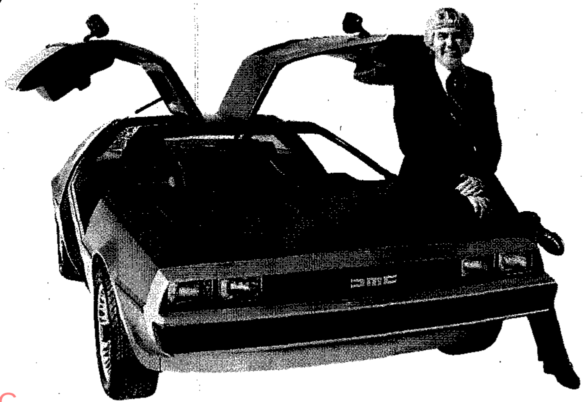
> "Men still commit 90 percent of the violent crimes. What's their excuse?"

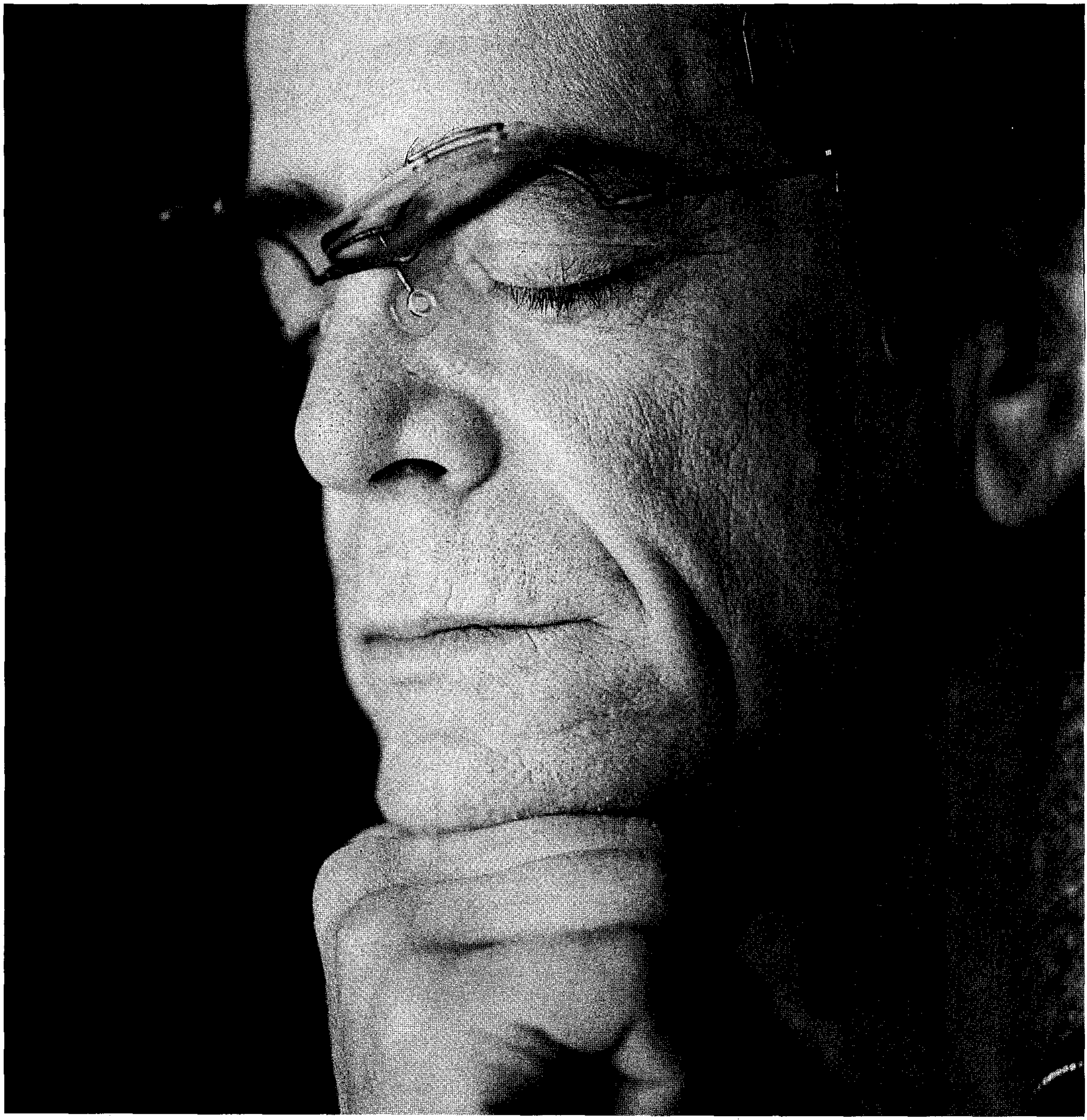
SEPTEMBER 26

The G Spot, by Beverly Whipple, Alice Ladas, and John D. Perry, makes the New York *Times* best-seller list. It's named for the German OB/GYN Ernst Gräfenberg, who, in 1944, was the first modern physician to describe **the elusive erogenous zone.** The number of women who possess a G-spot is reported at "100 percent" by the authors.

OCTOBER 19

John DeLorean is charged with conspiring to sell 60 pounds of cocaine, valued at $24 million. The crime is believed to be **a desperate act to prop up his flagging auto venture, the stainless-steel, gull-winged cars** he is building in Northern Ireland. (Britain loses around $138 million in bad loans to DeLorean, probably equal to the cost of the Falklands war.) Two years later, DeLorean is acquitted.





NIGEL PARRY/CPI

Lou Reed

WILD SIDE SURVIVOR

I ALWAYS LOVED GUITARS AND ROCK and roll. Who didn't? All through college—and high school, for that matter—I was in bands playing in bars. We played the Top 10, Top 40—whatever was popular then, that's what we played.

There's a 45 I made when I was 14. I'm in the background, playing guitar and going "ooh." It was just three of us. I played guitar. I didn't sing. I wrote the material, but the material was just a mimic of what was on the radio. That was doomed to failure. That was the first "professional" recording I made. It was kind of fantastic: King Curtis, the saxophonist, was on it. And I was not really aware of who King Curtis was at the time.

I kept writing little things on my own when I was in school [at Syracuse University], studying with Delmore Schwartz—reading George Eliot, Phillip Booth, people like that, in creative-writing courses, poetry courses. So that's kind of my background. I was doing that and bar bands. Really bad ones.

I got a job when I got out of school at a budget-record line, Pickwick

Grooming by Regine Thorre for Sarah Laird. Styling by Leah Levin.

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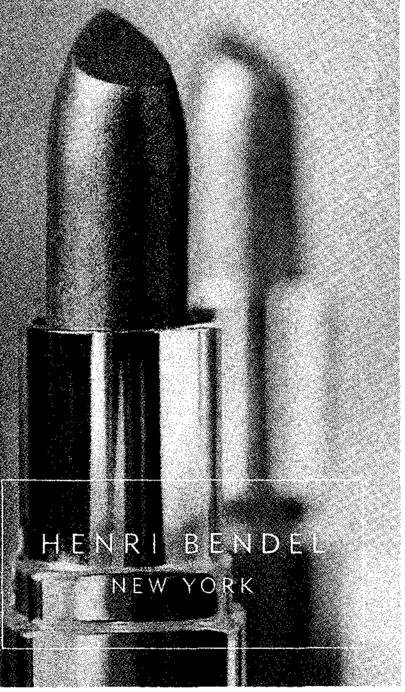
HENRI BENDEL
NEW YORK



Records. And we would write real hack stuff. If surfing was popular, we would write ten surfing songs, and make up the names of the groups. But it was really just me and three other guys. And they'd sell these albums for a buck in Woolworth's.

Aside from that, I was writing some other stuff, for no known reason. I don't know why I was doing that, in retrospect. I mean, why do that? I don't think I was looking for a record contract or anything like that. It's also interesting to me that I had this so-called job.

I think of myself as a writer, working through rock and roll as a medium—and doing it from here, New York. People come here from all over the world. New York is the center. New York isn't even part of the United States. It's hard to imagine the Velvet Underground not coming from New York.

The first time we played a show in New York was at a place called the Café Bizarre. It was just a tourist place—there were no people there. After that, Jonas Mekas, who now has the Anthology Film Archives, had a place called the Cinemathèque. Andy Warhol had a week at the Cinemathèque, and he decided to show his movies on us while we played and Andy was interviewing the audience. No one'd ever seen anything like it before.

Some people get a kick out of architecture. You know, they build a bridge, or a house, or a this or a that. I like playing rock and roll and playing with the lyrics. I never compared our music to Pop Art, although the movies Andy was making were like the songs, or the songs were like the movies, and they were both unlike anything else that was around right then. It was the alternative to Hollywood and pop. Warhol gave us a home, so to speak. Certainly that made it possible to feel encouragement to keep going in this direction. It fit like a hand in a glove. I can't imagine any other group that could've been there with him. We were incredibly lucky. No one knew or cared about us, but he took us seriously. Otherwise, we were unemployable.

The only jobs we had were when somebody would ask Warhol to show his things in a museum, or in a film festival at a college, and he would take us. The Chrysler Museum would invite him, and we would go and play in the museum, which would be showing slides and movies on top of us while we played.

We didn't want to do derivative blues. We were very aware of that. That's not what we were about. I couldn't play it, either, so that was another good reason to stay away from it. There were people who could really, really play that well, and I couldn't. I think of the Velvets' work as realistic, not bleak. You're talking to somebody who was around Warhol, and also reading Allen Ginsberg and *Naked Lunch* and *Junkie* by William Burroughs. I can't compare myself to them—I wouldn't dream of it—but some of the subject matter may bear a similarity.

If you think of it that way, it wasn't a particularly unusual thing to be doing. I thought from a lyric point of view this was uncharted waters: The potential was unlimited. I'm not a musicologist. I wasn't really that aware of Brecht, for instance, or Weill, or the old blues guys. And they were certainly writing about things like that. I mean, it's pretty colorful to me—*film noir,* you know, in rock. I loved Raymond Chandler, for instance. And Delmore—what Delmore had done in the sense of the simplicity of the language. What you could do with the simplicity of language. What would happen if you put a beat to that? That's the nice thing about music, and the fun of putting lyrics together. I didn't have some ambitious goal, though. I've wondered that myself: Why was I doing that?

The Thalia Theater in Hamburg got in touch with me about the possibility of collaborating with Robert Wilson. Originally they were looking at H. G. Wells's *Time Machine.* But then I just thought it would be fun to go through time, and what would you see if you did? *Time Rocker* turned out very beautiful. And it's interesting 'cause you can write for other voices, different characters, different points of view. Other people are performing it—you're just sitting there. In the beginning, it was very anxiety-provoking, till I finally just got used to it.

I'm trying to write another album now. I have a song I call "Justice and the Stick." It's about Abner Louima. There's something to write about. I've never understood why people don't write about some of what's actually going on. You don't have to make it up: It's right there.

Interviewed by Ethan Smith

The New Leader in Cable and Internet News

MSNBC Cover - Breaking News Edition - Microsoft Internet Explorer
MSNBC
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Microsoft
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All 197 aboard feared dead
Taiwanese jet crashes in fog
Poised to compromise?
Diplomats say Iraq seems 'serious about a solution'
Troubled times
Rosenthal: U.S. men's hockey behind the eight ball
Controversy: Sweden may have to forfeit hockey wins
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’83

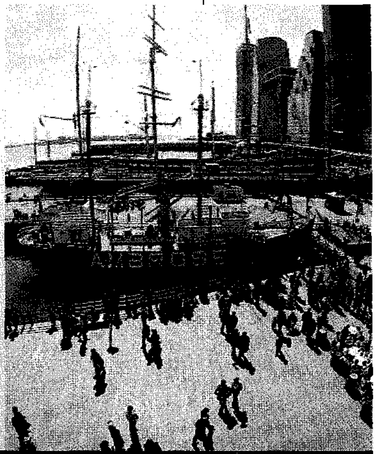
MARCH
Vanity Fair, dead since the Depression, is resuscitated as the loss leader in S.I. Newhouse’s burgeoning Condé Nast stable. Under former book editor Richard Locke (who lasted only three issues), the first cover is an illustration of a centaur playing a flute, and Gabriel Garcia Marquez’s *Chronicle of a Death Foretold* is printed in its entirety. **But in this yin-yang mixture of high and low culture, there seems to be too much yin,** and the magazine hemorrhages ads and readers.

APRIL
Flashdance’s high concept is unlikely: Jennifer Beals plays a Pittsburgh woman who’s a welder by day and a go-go dancer by night but dreams of dancing in the ballet. Critics predictably dismiss it, but audiences pay no attention, and **teenagers nationwide take scissors to their sweatshirts** in emulation of Beals’s off-the-shoulder look.

MAY 16
Michael Jackson moonwalks on NBC’s *25 Years of Motown. Thriller,* released at the end of 1982, goes on to sell a record-breaking 45 million copies worldwide, racking up seven top-ten singles and eight Grammy awards. But **soon there are tabloid rumors of complexion-tampering,** an oxygen bedchamber, and an inscrutable obsession with the Elephant Man’s bones.

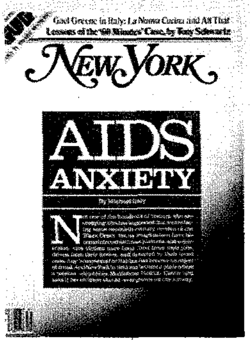
SEPTEMBER
Four guys from California–Darius Azari, Shawn Hausman, Chris Goode, and his brother Eric–open **Area, a TriBeCa nightclub** that maintains buzz by constantly changing its theme–Faith one month, Sex the next, then Science Fiction. Area attracts more than its share of genuine celebrities, but **it is also the first clubhouse of the celebutantes** (Diane Brill, Cornelia Guest, Michael Musto, Stephen Saban), famous–and proudly so–mostly for showing up.

JULY 28
South Street Seaport: Manhattan gets a mall of its own. **Wall Streeters love it, but other neighbors are not so pleased.** Said one Fulton Fish Market wholesaler, “We’re not against [the State Urban Development Corporation] as much as we’re against their whole attitude toward us, which is ‘Drop dead.’ ”



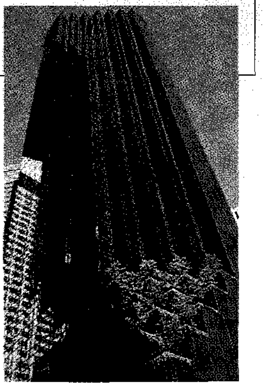
1983 FEB MAR APRIL MAY JUNE JULY AUG SEPT OCT

JUNE
AIDS enters the heterosexual consciousness. “As imaginations have become infected with fear, paranoia, and superstition,” wrote Michael Daly, “AIDS victims have been fired from their jobs, driven from their homes, and deserted by their loved ones. **Any homosexual or Haitian has become an object of dread.** And New York in 1983 has become a place where a woman telephones Montefiore Medical Center and asks if her children should wear gloves on the subway.”


Gael Greene in Italy: La Nuova Cucina and All That
Lessons of the ’60 Minutes’ Case, by Tony Schwartz
NEW YORK
AIDS ANXIETY

> “I think it will go down in history as one of New York’s great buildings.”
>
> –Trump Tower architect Der Scutt

OCTOBER 6
Trump Tower, Donald Trump’s bronze-and-pink-marble monument to his ego, is opened to the public. “Donald called me one day and said, ‘Meet me in front of Bonwit Teller in twenty minutes,’ ” remembers Der Scutt. “So I rushed over there, and he said, ‘Isn’t this the greatest site you’ve ever seen? We’re going to put up the best building in the world.’ **People make fun of it a lot,** but more tourists visit it than go to the Empire State Building.”

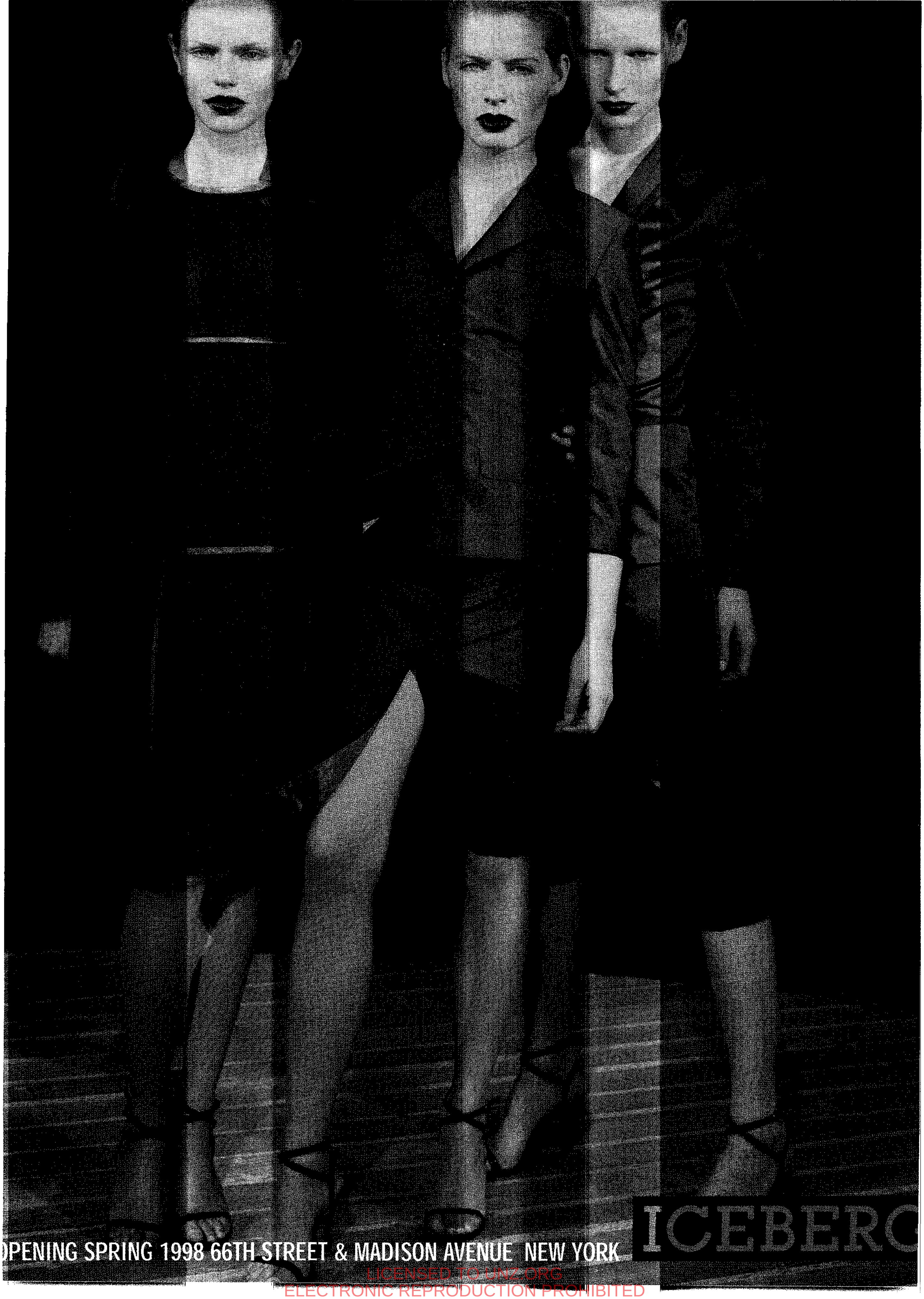


OCTOBER 25
Shortly after a suicide bomb kills 239 American soldiers in Beirut, President Reagan orders the invasion of **Grenada, a tiny, hitherto-unheard-of Caribbean island** that, by virtue of a military coup the week before, has apparently come to pose a serious Communist threat to the United States.

Breakdancing crews commandeer midtown streetcorners, spinning on scavenged cardboard to a boombox beat.

The **mountain bike** is Marin County, California’s gift to New York. “It’s great to ride one in Manhattan,” said a bike salesman. **“Makes you feel invulnerable.** As soon as I see one, I envision myself riding right up over the front of a taxicab.”

Audiophiles are alarmed about the impending arrival of the **CD,** which is already sweeping the Japanese market, and which is expected to make the long-playing record obsolete. “I know a lot of people think I see a demonic plot,” the editor of *The Absolute Sound* told Craig Unger, “but I’ve reached this conclusion after a great deal of research: Digital stinks. **It’s the emperor’s new clothes.”**



PENING SPRING 1998 66TH STREET & MADISON AVENUE NEW YORK
ICEBER

JANUARY

Tina Brown, editor of England's *Tatler,* is imported to America **to save *Vanity Fair* from its pretentious image and sinkhole circulation numbers.** No article about the turnaround omits the word *glitz.*

FEBRUARY 13

Milton Coleman, a black reporter for the Washington *Post,* writes that in private, Jesse Jackson called New York "Hymietown" and New Yorkers "hymies." The Anti-Defamation League protests loudly, while **Louis Farrakhan** accuses Coleman of violating black solidarity: "We're going to make an example of Milton Coleman. **We're going to punish the traitor and make the traitor beg for forgiveness . . . one day soon we'll punish you with death!"** Farrakhan later denies he meant Coleman physical harm.

A new vision of Times Square—out with the winos and the hookers, in with the bankers and executives—is proposed by the Urban Development Corporation. Philip Johnson and John Burgee design four buttoned-down skyscrapers à la Rockefeller Center. But the plan is too upscale, and too gray, for fans of the neon marquees; **peep-show owners threaten to sue;** and the project finally, terminally stalls.

APRIL 16

The **Hard Rock Cafe** noisily opens on 57th Street with a full menu of T-shirts, hats, and other branded memorabilia for sale. "The bars are sardined with hungry hopefuls waiting," wrote Gael Greene. "It looks just like Studio 54 in its glory," though **"the crowd looks more B.M.T. than limousine . . . young, with here and there a Humbert Humbert stalking."**

Hard Rock
CAFE
NEW YORK

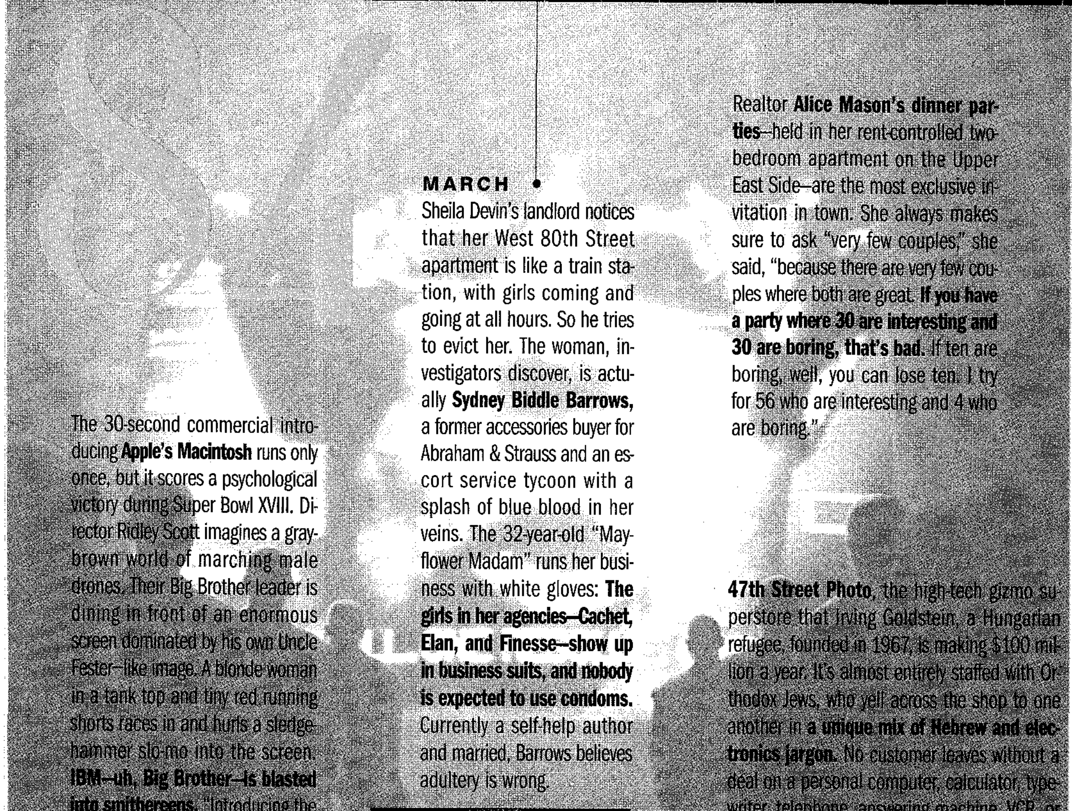
Liposuction is a more voguishly effective way to lose weight than a week of carrot-stick-fueled huffing and puffing at Canyon Ranch. And cosmetic surgeons are cleaning up. Dr. Julius Newman, founder of the American Society of Liposuction Surgery, told *New York,* **"Everybody's sucking fat. It's hot!"**

JULY

In his novel *Neuromancer,* **William Gibson** coins the term ***cyberspace.***

> Talking to a reporter, Jesse Jackson called New York "Hymietown."

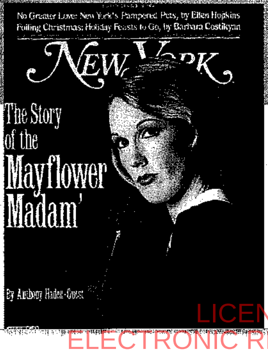
1984 FEB MAR APRIL MAY JUNE JULY



The 30-second commercial introducing **Apple's Macintosh** runs only once, but it scores a psychological victory during Super Bowl XVIII. Director Ridley Scott imagines a gray-brown world of marching male drones. Their Big Brother leader is dining in front of an enormous screen dominated by his own Uncle Fester–like image. A blonde woman in a tank top and tiny red running shorts races in and hurls a sledgehammer slo-mo into the screen. **IBM—uh, Big Brother—is blasted into smithereens.** "Introducing the Apple Macintosh," the voice-over bellows. "So 1984 won't be like 1984." Lines form outside Apple's dealerships before they open Monday morning.

MARCH

Sheila Devin's landlord notices that her West 80th Street apartment is like a train station, with girls coming and going at all hours. So he tries to evict her. The woman, investigators discover, is actually **Sydney Biddle Barrows,** a former accessories buyer for Abraham & Strauss and an escort service tycoon with a splash of blue blood in her veins. The 32-year-old "Mayflower Madam" runs her business with white gloves: **The girls in her agencies—Cachet, Elan, and Finesse—show up in business suits, and nobody is expected to use condoms.** Currently a self-help author and married, Barrows believes adultery is wrong.


No Greater Love: New York's Pampered Pets, by Ellen Hopkins
Foiling Christmas: Holiday Feasts to Go, by Barbara Costikyan
NEW YORK
The Story of the Mayflower Madam'
By Anthony Haden-Guest

Realtor **Alice Mason's dinner parties**—held in her rent-controlled two-bedroom apartment on the Upper East Side—are the most exclusive invitation in town. She always makes sure to ask "very few couples," she said, "because there are very few couples where both are great. **If you have a party where 30 are interesting and 30 are boring, that's bad.** If ten are boring, well, you can lose ten. I try for 56 who are interesting and 4 who are boring."

47th Street Photo, the high-tech gizmo superstore that Irving Goldstein, a Hungarian refugee, founded in 1967, is making $100 million a year. It's almost entirely staffed with Orthodox Jews, who yell across the shop to one another in **a unique mix of Hebrew and electronics jargon.** No customer leaves without a deal on a personal computer, calculator, typewriter, telephone, answering machine, VCR, or camera—and the batteries to go with it.

MAY 28

SoHo artists abandon their high-rent industrial lofts to the yuppies, taking up in **Alphabet City tenements** instead. Many profess solidarity with their new neighbors, but the feeling isn't always mutual. "It really hits the poor people who have always considered the Lower East Side home," said Deborah Humphreys, director of Pueblo Nuevo, a community housing organization, about the gentrification. **"Where can you go if you can't live there?"**

JULY 12

Forest Hills congresswoman **Geraldine Ferraro** is tapped by Walter "Fritz" Mondale to be **the first female vice-presidential candidate.**

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Keith McNally

FEEDING THE FRENZY

I DON'T THINK OF MYSELF AS A RESTAURATEUR, but, like middle age, it sort of just happened to me while I was planning other things. After arriving here in October '75, I was rejected as a waiter at SoHo's Broome Street Bar and from there became a mediocre busboy at Serendipity, an inept waiter at Maxwell's Plum, and a horrendous oyster shucker at One Fifth. Fired from that job and unable to do much else, I was hoisted into management, where I remained as both manager and maître' d' at One Fifth for four years.

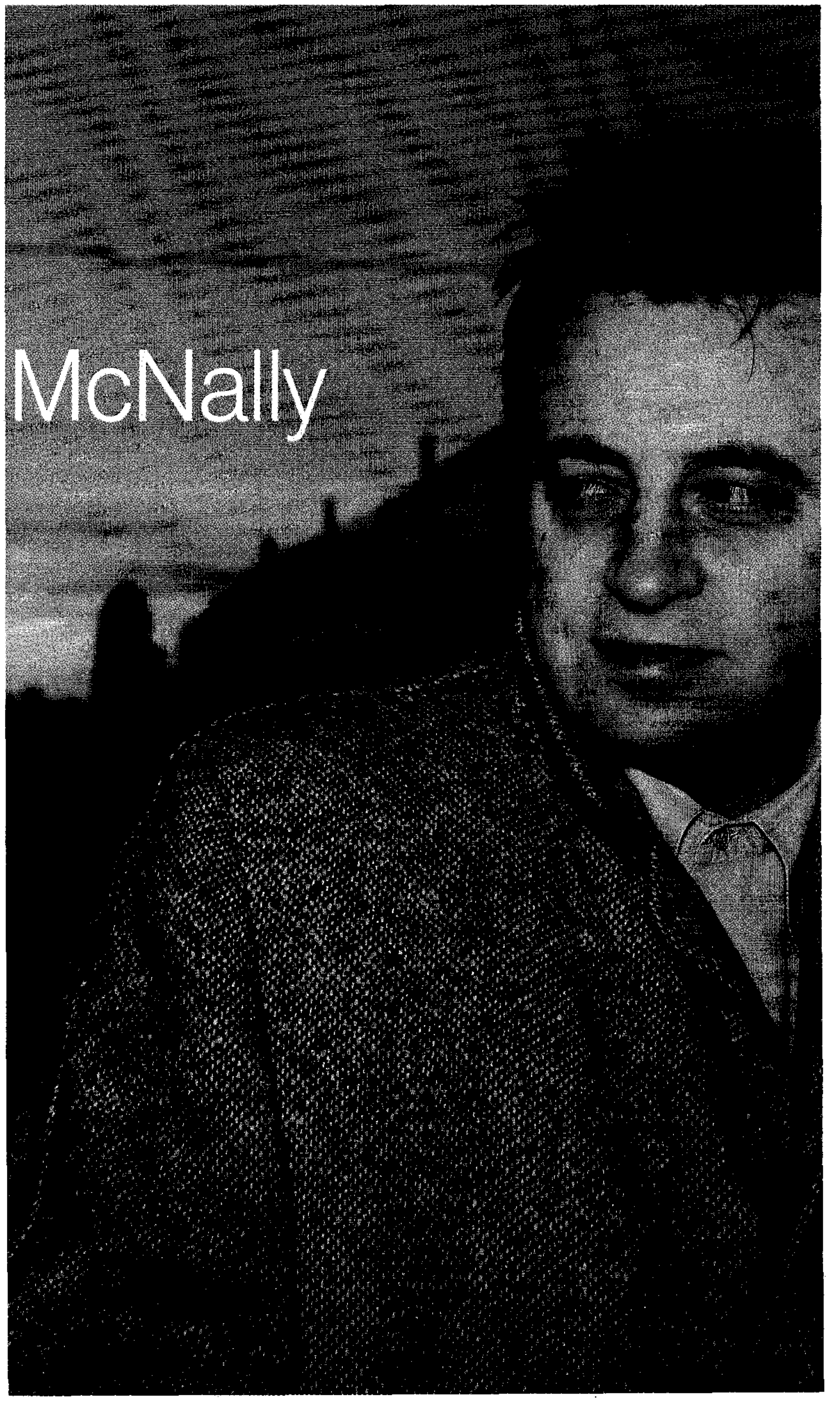
Along with Lynn Wagenknecht, my girlfriend at the time, and my brother Brian, I opened the Odeon in 1980. Within months, the place was packed with artists, gallery owners, writers, and the *Saturday Night Live* troupe. John Belushi would often walk into the kitchen late at night and cook his own hamburgers. In 1983, we opened Cafe Luxembourg. Unfortunately, the opening was a disaster: The kitchen caught fire. The tips were miserable that night.

Three years on, Lynn and I decided to open a nightclub. With our then-friend Nell Campbell, we built Nell's, a relatively sedate club with the emphasis on talk, food, and lounging instead of drug-taking and dancing. Then in 1989, Lynn and I opened Lucky Strike on Grand Street. That same year, I wrote and directed the first in a long line of two feature films. At that point, Lynn and I were married, with three children, and living in Paris. Happily. Very happily. Until we divorced six months later.

Somewhere in the divorce "settlement," I lost three of the four restaurants. Lynn bought the Odeon, Cafe Luxembourg, and Nell's from me. But not my underwear, thank God. (In fact, I was told she wouldn't even touch them.) However, I was still clinging to Lucky Strike, which was fortunate because I didn't have much more to cling to. I was in deep shit. I was also broke. That's when I decided to try to build a "constructivist" bar serving caviar and Russian appetizers. The result was Pravda. This was 1996. One year later, I built and opened Balthazar. Putting it together was such a strain that it sort of confirmed my thought that in the one year it takes me to build a restaurant, I age five. By the year 2000, I should be 403. . . .

Twenty years ago, it was possible to open a restaurant quietly and slowly, with ample time to correct the various problems inherent in such a venture. Today, that time doesn't exist. The press and critics are hovering like vultures and within seconds have informed two thirds of the city. Within ten days, everyone and his brother has trampled through your dining room and quickly headed off to the next and more dynamic place. This has created that ludicrous phrase "restaurant of the week," a category I spend half my life trying unsuccessfully not to fall into, because a year or so later, those very same idiots will tell the world you're now out of fashion. But if your restaurant is good and substantial and you work at it, well . . . then you end up even further out of fashion. But that's the restaurant business.

Interviewed by Beth Landman Keil



DANA LIXENBERG

What are you doing this summer?

AUGUST 20

Are **women in their thirties** doomed to be alone for the rest of their lives, eating chow mein straight out of the container in bed, with nobody to fight with over the remote? That's the premise of Patricia Morrisroe's cover story. **"I've gone out with 55-year-old guys who tell me I'm too old,"** said one woman, who was 38.

AUGUST 25

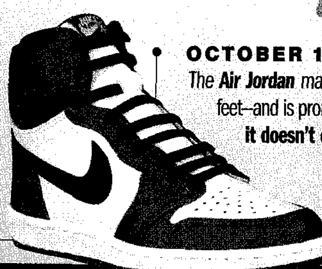
Truman Capote dies, and nobody can manage to dredge up the bulk of his controversial unpublished novel *Answered Prayers.* Friends maintain Capote would regularly regale them with outtakes, but fans grow suspicious that there is no more to *Answered Prayers* than the four chapters already published. Norman Mailer says, "He loved writing so much and had such pride in offering nothing but his best that **when he could no longer deliver, he lost much of his desire to live."**

SEPTEMBER 28

Blood Simple premieres at the New York Film Festival. The Coen brothers—Joel, 29, and Ethan, 26—usher in an all-American vision of the weird, **celebrating a nation of the dumb and the misguided.** Their vision of rectitude releases the oddball in performers who elsewhere seemed straightjacketed: Holly Hunter, Nicolas Cage, John Goodman. Joel said in 1987: "A movie about Minnesota people running around in snowsuits killing each other wouldn't be any fun." It seems he was wrong.

OCTOBER

Jay McInerney's *Bright Lights, Big City*—a kitsch-hiker's guide to model-baiting, cocaine-grazing, and club-crawling—is published by Morgan Entrekin's new paperback imprint, Vintage Contemporaries. McInerney, Entrekin, and *Less Than Zero* author Bret Easton Ellis form the nucleus of **a new generation of literary partyers.**



OCTOBER 15

*The **Air Jordan** makes its debut on Michael Jordan's feet—and is promptly **booted off the court because it doesn't comply with NBA regulations.***

DECEMBER 22

Surrounded on the Canal Street subway platform by four black youths brandishing sharpened screwdrivers, **Bernhard Goetz** opens fire, then flees. "Yeah, I've got one for each of you," Goetz said with Eastwood-style brio. A tabloid-driven search for the "Death Wish Vigilante" ends on January 2 when Goetz surrenders in Concord, New Hampshire. "Myra, I responded viciously and savagely," Goetz told his neighbor, Myra Friedman, *on the telephone when he was on the lam.* "It's a state of mind you're not familiar with. **If you corner a rat and you are about to butcher it,** okay? . . . I responded . . . just like a rat."

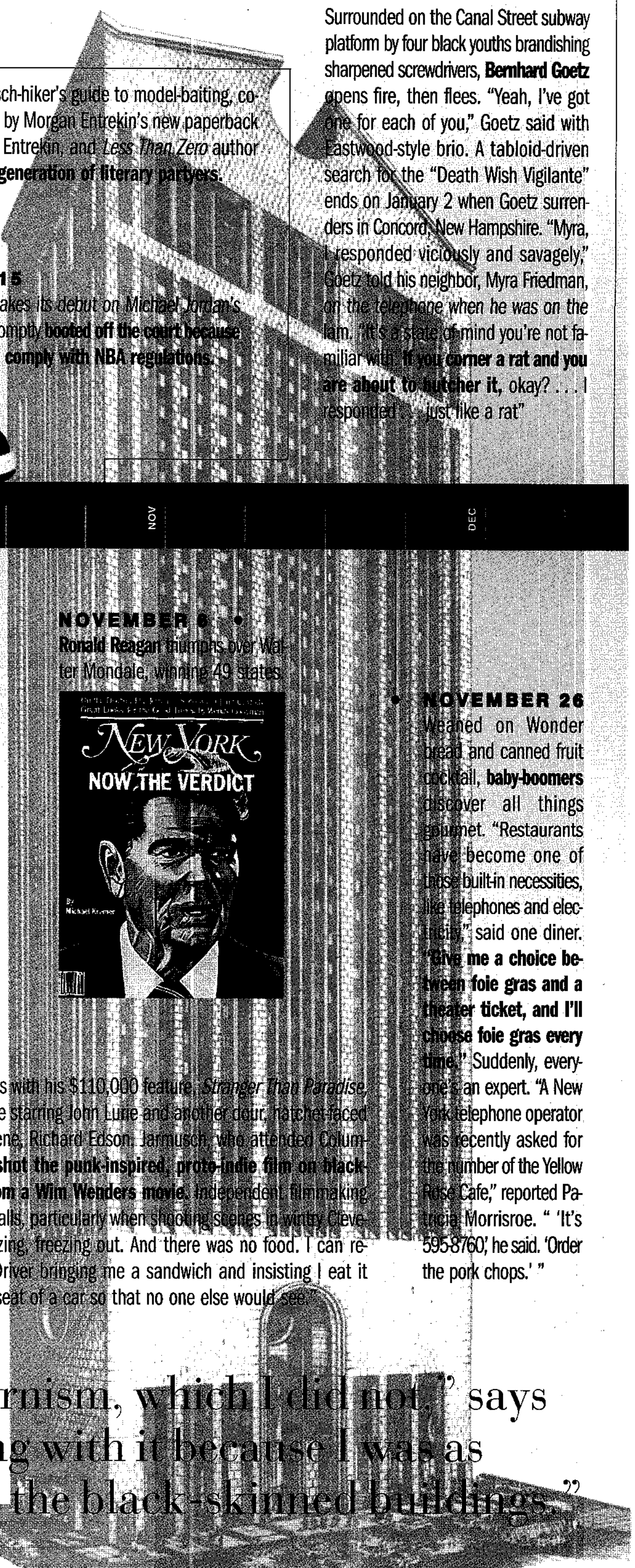
1984 SEPT OCT NOV DEC

SEPTEMBER 14

"**Crockett** [Don Johnson] in his mauve T-shirt looks like Dustin Hoffman without a sense of humor. . . . **Tubbs** [Philip Michael Thomas], with his Caribbean curls, seems . . . too cool-dude to be altogether serious about smugglers and porn. And **why are they dressed up like Italian movie directors,** in designer clothes straight off the racks of Armani and Versace—no belt, all pleats?" John Leonard asked of ***Miami Vice,*** the show that 20 million people stayed home every Friday night to watch.

NOVEMBER 6

Ronald Reagan thumps over Walter Mondale, winning 49 states.



NOVEMBER 26

Weaned on Wonder bread and canned fruit cocktail, **baby-boomers** discover all things gourmet. "Restaurants have become one of those built-in necessities, like telephones and electricity," said one diner. **"Give me a choice between foie gras and a theater ticket, and I'll choose foie gras every time."** Suddenly, everyone's an expert. "A New York telephone operator was recently asked for the number of the Yellow Rose Cafe," reported Patricia Morrisroe. " 'It's 595-8760,' he said. 'Order the pork chops.' "

AUGUST

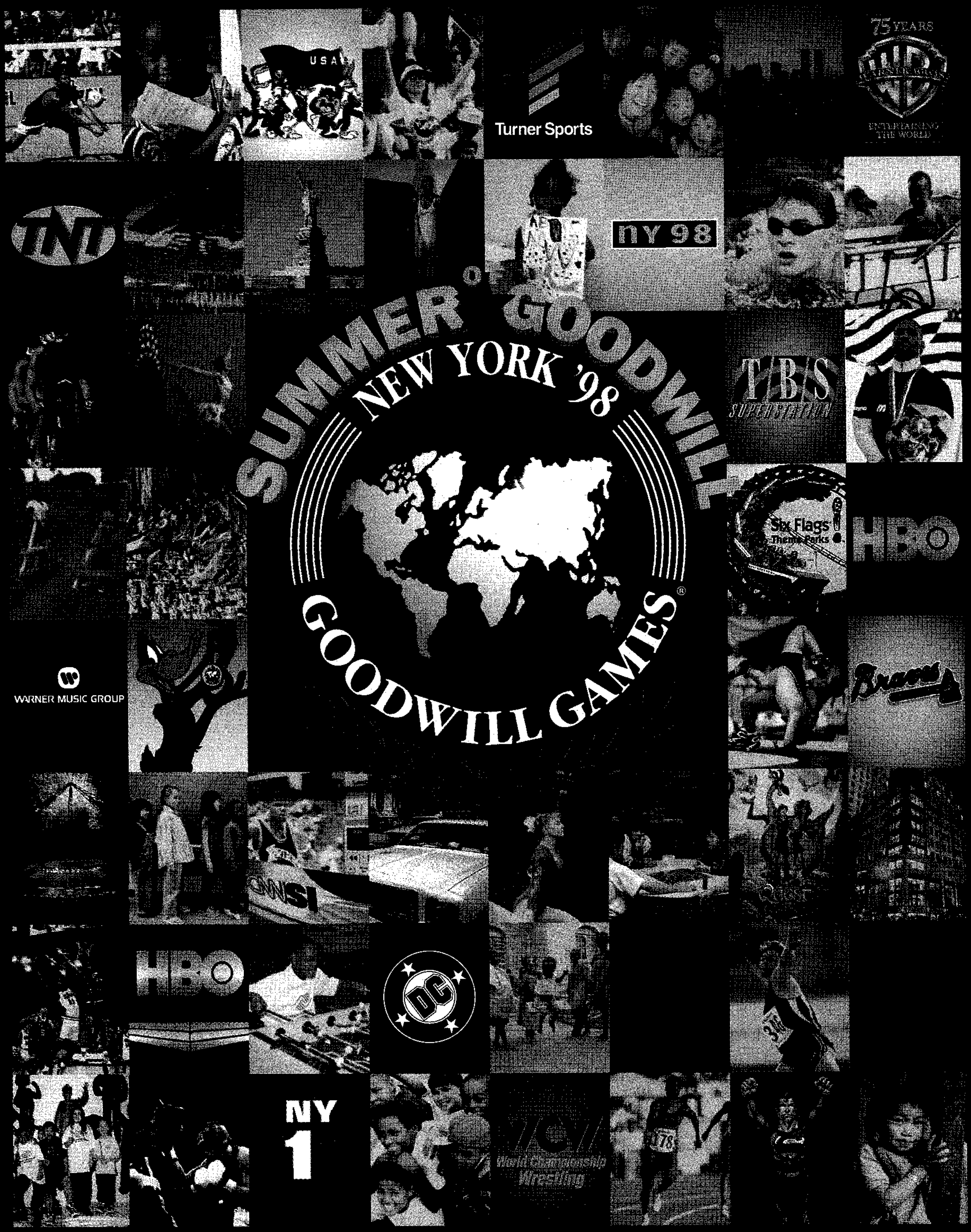
Philip Johnson's AT&T building—a corporate temple with a Chippendale-inspired pediment—is a mainstay of cocktail-party chatter, not all of it worshipful. "There were a lot of jokes about the hole near the roof, but **I wanted to make a distinctive top because that's the way New Yorkers recognize their towers,"** says Johnson.

OCTOBER 1

Jim Jarmusch storms Cannes with his $110,000 feature, *Stranger Than Paradise,* a somnambulant road movie starring John Lurie and another dour, hatchet-faced musician from the local scene, Richard Edson. Jarmusch, who attended Columbia and NYU film school, **shot the punk-inspired, proto-indie film on black-and-white film left over from a Wim Wenders movie.** Independent filmmaking has its hazards, as Lurie recalls, particularly when shooting scenes in wintry Cleveland: "It was freezing, freezing, freezing out. And there was no food. I can remember [producer] Sara Driver bringing me a sandwich and insisting I eat it hunched down in the backseat of a car so that no one else would see."

> "People say I started postmodernism, which I did not," says Johnson today. "I was just going along with it because I was as bored as everybody else with the black-skinned buildings."

Be part of the experience!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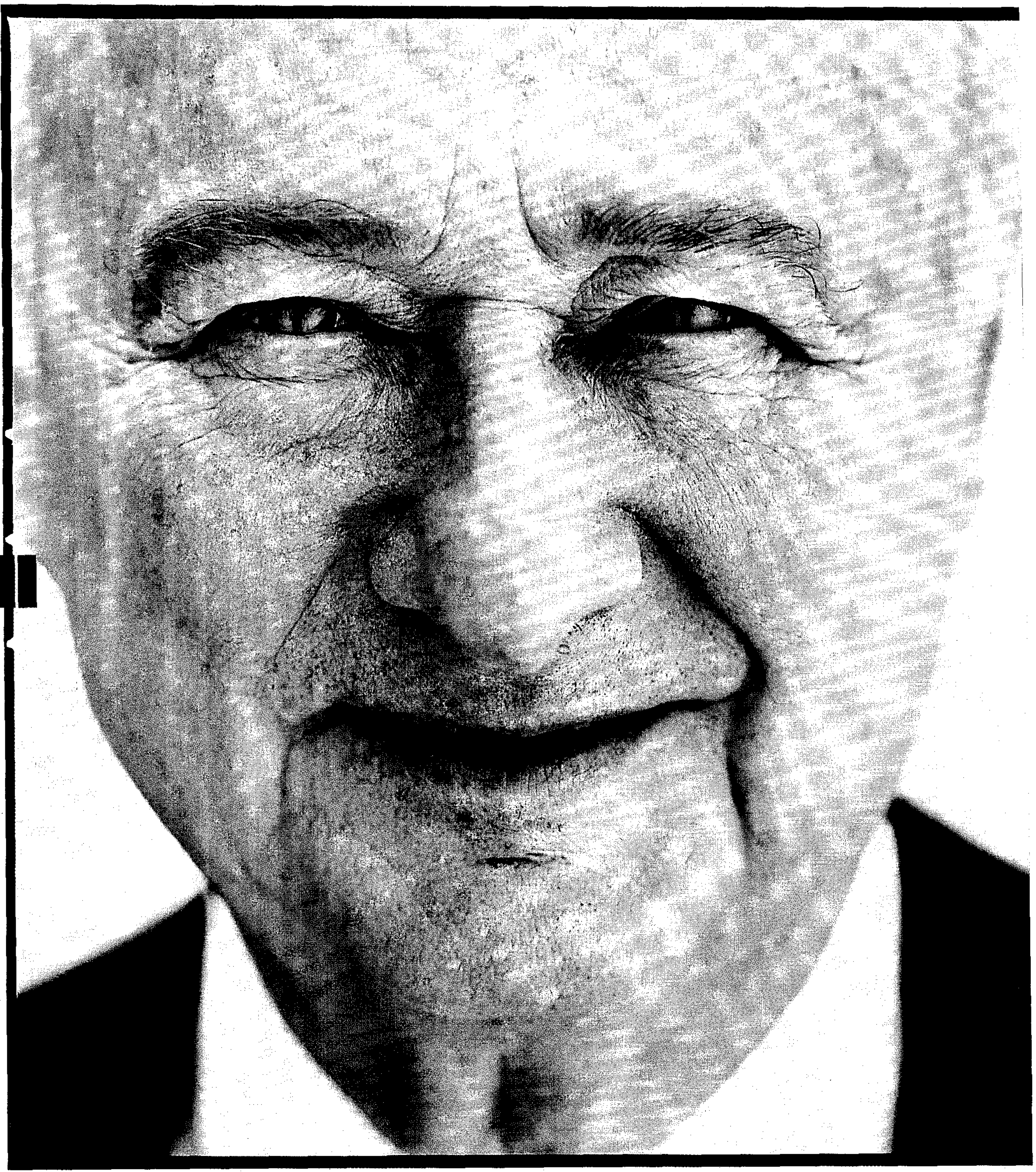


EdKoch

HIZZONER

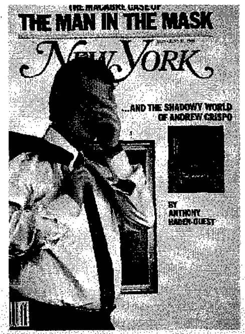
I WAS BORN IN CROTONA PARK EAST. I only lived there until I was 8, and then we moved to Newark, because it was the Depression, and my father was a furrier, and people stopped buying fur coats in 1931. I entered CCNY in 1941, and I was drafted in 1943. When I got out of basic training, I went into the Army's Specialized Training Program, and they sent me to Fordham to learn German. I landed in France, in Cherbourg, in September 1944. I saw people die. A friend of mine had his foot blown off by a mine. It was a defining experience, but it wasn't *the* defining experience.

I became a lawyer in 1949, before I moved to the Village. Shortly afterward, I began my political career. I became a City Councilman in 1967. It was my first race and nobody thought I could win, because that had been a Republican seat for 38 years. Then, in 1968, I became a congressman. That seat had been Republican for 34 years.

After a few years in Congress, I had a defining experience. I was called by a guy from Citibank, and he said he had something very important to tell the congressional delegation. I called a meeting to hear this speaker, and very few people came. What he said was that New York City was on the edge of bankruptcy and the banks were no longer going to lend money to the city. And nobody believed him. But I believed it, and, of course, very quickly it happened. I became a student of government, and I thought, *Maybe I could do something about this.* It was in 1973; Beame was going to run, Lindsay was still mayor. I said, "I know more than he does." So I ran. All I could raise was $100,000, and so I got out of the race. But the idea of running entered my head for the first time then.

The next time I ran for mayor, in 1977, I couldn't have been elected without Rupert Murdoch's support. He wanted to support Mario Cuomo. But Cuomo was unwilling to take on the unions. I remember I got the call at seven o'clock in the morning. The phone rings and the voice at the other end says, "This is Rupert." And I say to myself, "Rupert? I don't know any Ruperts. Rupert's not a Jewish name." He says, "Congressman Koch, we're coming out for you this morning on the front page of the New York *Post,* and I hope it helps." I say, "Helps!? You've just elected me!" You see, people liked me. But very few thought I could win, because I was an unknown. Murdoch gave me credibility. Suddenly, I was

NIGEL PARRY/CPI



THE MAN IN THE MASK

New York

...AND THE SHADOWY WORLD OF ANDREW CRISPO

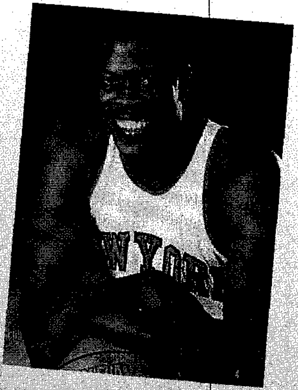
BY ANTHONY HADEN-GUEST

MARCH 17

Five hikers in Rockland County stumble upon the charred remains of a human body—wearing a black-leather mask—on the grounds of the Le Geros estate. Police soon arrest 22-year-old Bernard Le Geros, who, in turn, fingers East 57th Street **art dealer Andrew Crispo.** "One September evening, [a visitor] found Andrew and Bernard seated, surrounded by sex toys, handcuffs, clips for various parts of the anatomy, together with wristbands, ankle harnesses, and **a leather mask with a zippered mouthpiece,**" wrote Anthony Haden-Guest in *New York.* "They were talking, rather meaningfully, of their 'games.' " Le Geros was convicted of the murder and got 25 to life in prison; the police were never able to pin the murder on Crispo, who eventually served seven years—for tax evasion.

MAY 12

In the NBA's first draft lottery, the Knicks win the grand prize and select Georgetown center **Patrick Ewing**; in the two or three hours following the lottery, the team receives **more than 1,000 calls from people asking for season-ticket applications.**



1985

FEB MAR APRIL MAY JUNE

APRIL

Larry Kramer's *The Normal Heart* chronicles the playwright's falling-out with Gay Men's Health Crisis two years after he had helped form the group. **"Kramer is a Jekyll-Hyde figure whose rage and egocentricity can at any moment rival his brilliance,"** says Rodger McFarlane, GHMC's executive director and a former lover of Kramer's. "He's a visionary—but guess who does the work? Bureaucrats like me."

> "I was thinking, How would Mary Tyler Moore handle this?"
>
> —Marla Hanson

APRIL 18

Ted Turner attempts a hostile takeover of CBS. But CBS chairman Thomas Wyman, who says Turner **doesn't have the "conscience" to own a network,** defeats the bid by taking on hundreds of millions of dollars in debt. Not one to lick his wounds, Turner quickly acquires MGM/UA and announces plans to run MGM's films almost exclusively on TBS—but first he's going to colorize them.

JUNE 5

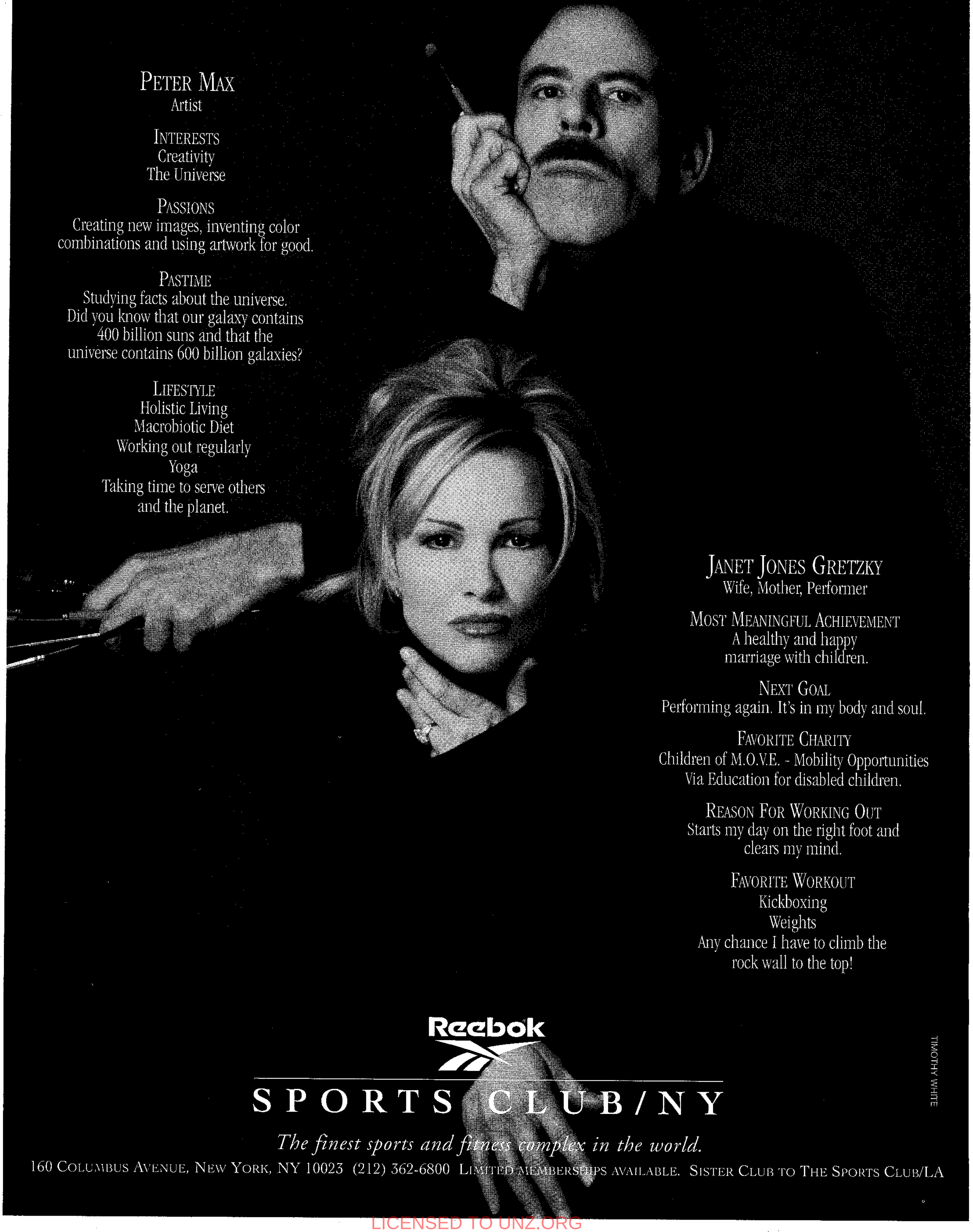
Marla Hanson's face is slashed by two men with single-edged razor blades. The man behind the attack is her landlord, Steve Roth, who had hired a childhood friend and another thug to do the job after Hanson, a model, rejected him. Hanson, who receives the gift of a lifetime trust fund from billionaire Milton Petri, stays in the public eye for some time afterward as author Jay McInerney's girlfriend.

APRIL

Drew Nieporent and David Bouley open **Montrachet** *on West Broadway, shifting the center of culinary gravity downtown.* "By the time I got to Montrachet," wrote Gael Greene, "it looked like a foodie convention—Paul Prudhomme at one table, Sirio Maccioni at another, three restaurant critics in the house on a single night. . . . ***It will take all of Nieporent and Bouley's professionalism to survive*** *the extravagance of their* notices and the wrath of crowds seeking three-star perfection."

Grooming by Racine Christensen for Sarah Laird. Styling by Leah Levin.

OUR MEMBERS KNOW WHY THEY BELONG.



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TIMOTHY WHITE

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mayor of the city of New York.

As mayor, I did three things that were unique. One, I brought fiscal stability back to the city and gave it back a balanced budget, which it hadn't had for fifteen years, and nobody thought it could be done. Two, I gave people back their pride, because New Yorkers were so ashamed at how far we had fallen, and in particular of a cover of *Time* magazine that showed Abe Beame in a beggar's costume holding a tin cup. And three, I rebuilt the Bronx with my housing program.

I think my personality was helpful in this job. I always had a great sense of humor, though I am also pretty reserved personally. I mean, I don't go to chichi parties; never did. I don't like going to dinners other than small dinners at the homes of people. But I realized that if I was to harness the energies of the people of the city of New York and give them back their pride, I would have to become bigger than life. And I did.

Anytime you are mayor, you have critics, and one of the most persistent was Larry Kramer, who happens to live in my apartment building in the Village, and who ran around screaming that somehow I could have prevented AIDS. And the fact is, I did more on AIDS, and more to promote civil rights for gay people, than any other mayor in the country. Kramer's thrust was that I was afraid that if I showed concern, people would think I was gay. He wasn't the only one who said that, of course.

Listen, there's no question that some New Yorkers think I'm gay, and voted for me nevertheless. The vast majority don't care, and others don't think I am. And I don't give a shit either way! What do I care? I'm 73 years old. I find it fascinating that people are interested in my sex life at age 73. It's rather complimentary! But as I say in my book, my answer to questions on this subject is simply *Fuck off*. There have to be some private matters left.

For me, the most terrible period in my years in office was when Donald Manes and Stanley Friedman, two people who were friends, turned out to be crooks. It was devastating. I went into a depression for a couple of months. I'm not sure that many people could have come through. But what was important was that everybody knew I was honest. I mean, even my enemies said, "Oh, money doesn't mean anything to him. What corrupts him is power." I mean, you can't win. But for the most part, being mayor was a lot of fun.

In 1982, I decided to run for governor. It was a stupid lark. I went to Spain for a vacation, and when I came home, I found that Rupert Murdoch had been publishing ads urging people to write for me to run for governor. I didn't really want to. I loved being mayor. But I did it to see whether I could win. And quite correctly, people understood that I didn't have my heart in this. Mario was very smart. He ran a television ad that said, "Why not have the best of both worlds. Keep Koch mayor, make me governor." Mario was always a clever adversary.

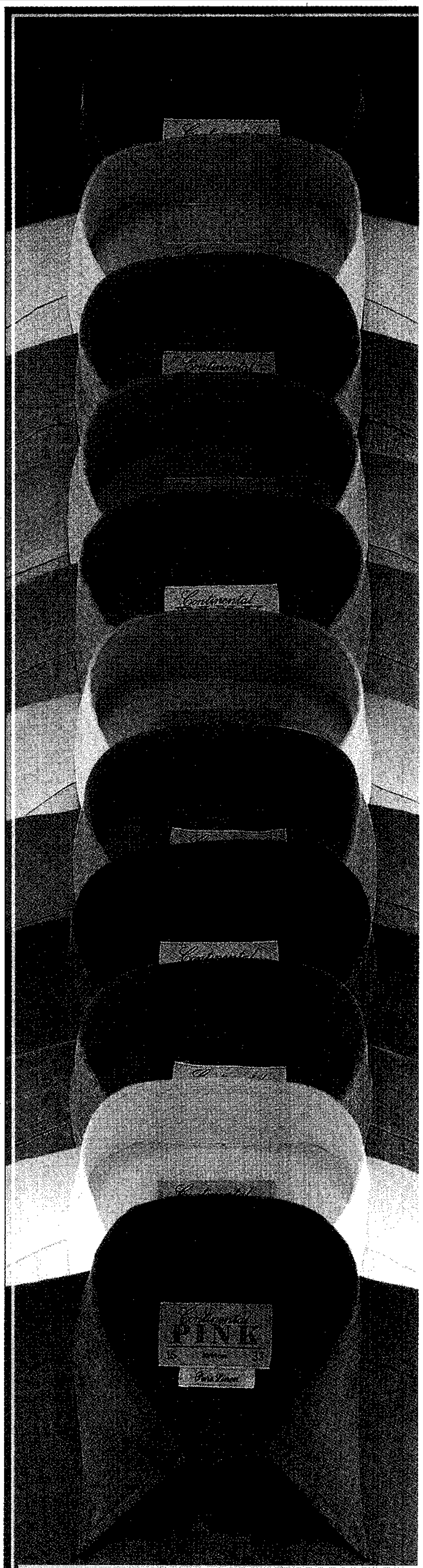
I supported Dinkins after he defeated me. I was defeated because of longevity, not because Yusuf Hawkins was murdered six weeks before the election—although that was a factor. People get tired of you. So they decided to throw me out. And so help me God, as the numbers were coming in, I said to myself, "I'm free at last."

The stress shortens your life. I had a stroke in office; that came from the depression I went through as a result of Manes and Friedman, and I was so overwhelmed by the tragedy of it for the city. Dinkins could not have been elected without me. He won by only 2 percent. I had 42 percent of the vote. He was a terrible mayor. But a nice man. We're friends today. But at the end of his term, after the pogrom in Crown Heights, I thought to myself, *The city can't live through another four years [of Dinkins], so I will support Giuliani.*

Then I had a falling-out with *him*. I was upset with his driving Ramon Cortines out of town, driving Bill Bratton to quit, and politicizing the selection of judges. I mean, his hubris is enormous. He's a very able mayor. It's just his personality. He is the prisoner of his personality.

I think you have to like people. I'm not sure Giuliani likes people. You have to be genuinely appreciative of having been elevated to this extraordinary position, and never, ever, believe all of the nice things that are said about you. Because people tend to tell you what you want to hear. You have to understand that there is no other job that will allow you to leave a positive mark on the life of this city comparable with being mayor. Use it! I tried to.

Interviewed by Maer Roshan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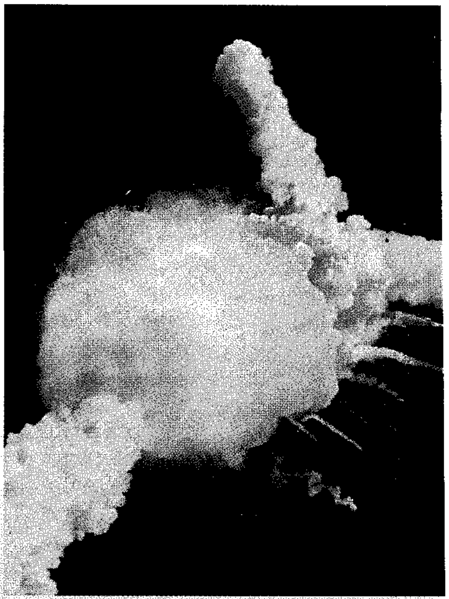
Madonna churns out four sexual personae in one year: tramp, vixen, icon, wife. In January, *Like a Virgin* tops the charts. (The tour, featuring much rolling around in wedding gowns, seals Madonna's reputation as a bad influence.) In February, on video, Madonna does Marilyn in "Material Girl." In March, Susan Seidelman's *Desperately Seeking Susan* is released. It remains Madonna's best role, showcasing the look that inspired a nation of adolescent wannabes: dark roots, rubber bracelets, layered lingerie. And on August 16, her birthday, Madonna **marries Sean Penn, who in their three and a half years together will be arrested three times.** She still says he's the love of her life.

JULY 13

Ex–Boomtown Rat Bob Geldof raises $66 million for African famine relief by organizing simultaneous **Live Aid** concerts in Philadelphia and London. The previous December, he **got 37 big-name singers—including Madonna, David Bowie, and U2—to check their egos at the studio door** and record "Do They Know It's Christmas?" a hummable single that gets continual airplay into January. Geldof is knighted and nominated for a Nobel Peace Prize.



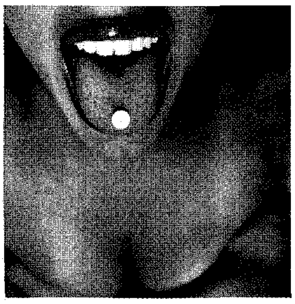
JANUARY 28

***Challenger* explodes,** killing six astronauts and New Hampshire schoolteacher Christa McAuliffe.

1985 JUNE JULY AUG SEPT OCT NOV DEC 1986 JAN FEB

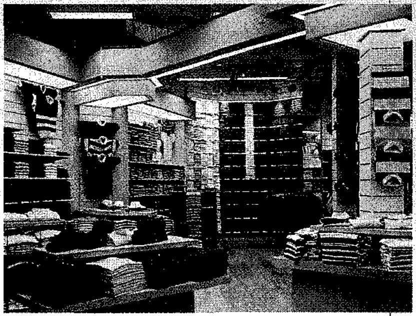
JUNE 10

Claus von Bulow, represented by Alan Dershowitz, is found not guilty in his second trial for the murder of his wife, Martha ("Sunny"). He tells Barbara Walters he hopes to visit his wife, who is hospitalized in an irreversible coma. "I think I'll have to have someone independent with me," he tells Walters, "because, you know, **they have said, oh, I might hurt her in the hospital.**"



JULY 1

Though Dr. Lester Grinspoon of Harvard University says that **ecstasy** is **"a gentle invitation to insight"** that reduces anxieties and defensiveness—the Prozac of its moment, the DEA disagrees, and outlaws it.

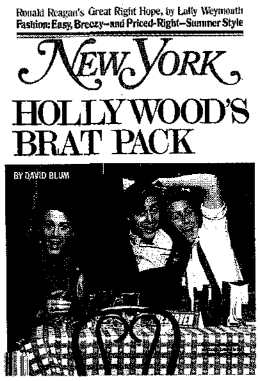


T-shirts. Sweaters. Jeans. In both regular and relaxed fit. **The joy of unisex clothes shopping.** Benetton's stacks are never out of order, and the newly spruced-up Gap keeps its team of teenage employees busy folding 22 colors of gender-neutral sweatpants. "The Gap looked exciting back then, almost like a painting," says Millard "Mickey" Drexler, the president and CEO of Gap Inc. "People didn't have time to shuffle through racks—we got them immediately captivated by the neatly folded blocks of color."

DECEMBER 16

Gambino-crime-family boss **"Big Paul" Castellano** gets whacked in front of Sparks (certified by Gael Greene as the city's best steakhouse in the issue of *New York* that appeared on newsstands that very day). The man who masterminded the killing, **John Gotti, "head of a lowly thug and goon squad,"** according to Nicholas Pileggi, is ordained new Gambino-family head in an informal ceremony outside the Ravenite Social Club on Mulberry Street.

Actors Rob Lowe, Emilio Estevez, Tom Cruise, Judd Nelson, Timothy Hutton, and Matt Dillon are **Hollywood's "Brat Pack."** *New York* wrote, "It is to the eighties what the Rat Pack was to the sixties—**a roving band of famous young stars on the prowl for parties, women, and a good time."**



Ronald Reagan's Great Right Hope, by Lally Weymouth
Fashion: Easy, Breezy—and Priced-Right—Summer Style

New York

HOLLYWOOD'S BRAT PACK

BY DAVID BLUM

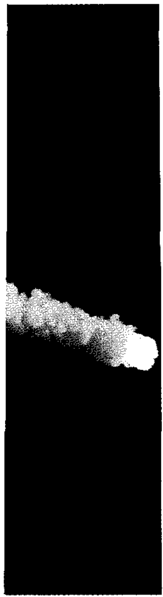
JANUARY 20

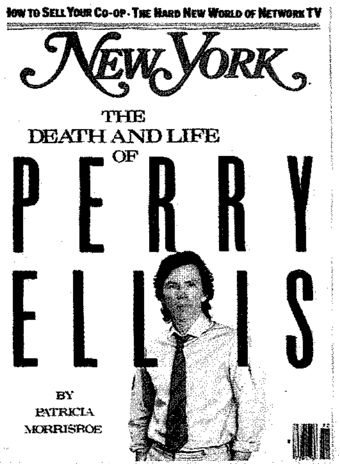
In a *New York* cover story, Nicholas Pileggi chronicles the flameout of homegrown **mobster Henry Hill,** later immortalized in Pileggi's best-selling novel ***Wiseguy*** and Martin Scorsese's ***GoodFellas:*** "At the age of 12, my ambition was to be a gangster. To be a wiseguy," Hill told Pileggi. "To me, being a wiseguy was better than being president of the United States. . . . **To be a wiseguy was to own the world.**"

Bike messengers "are fast becoming folk heroes—the pony express riders of the eighties," wrote Dinitia Smith. "The bicycle messenger might even be regarded by some as **the ultimate urban man—tough, resourceful, self-contained, riding against the odds the city stacks against everybody.**"

JANUARY 28

Le Bernardin opens, and fish finally gets the same attention as beef. "Something of a miracle," wrote Gael Greene of the $55 prix fixe dinners and $35 lunches offered up by Brittany-born chef Gilbert Le Coze and his sister (and hostess) Maguy. "They seem somehow more brilliant here in our mesquite-and-blackened-redfish-weary wasteland than at home, where the competition is towering."





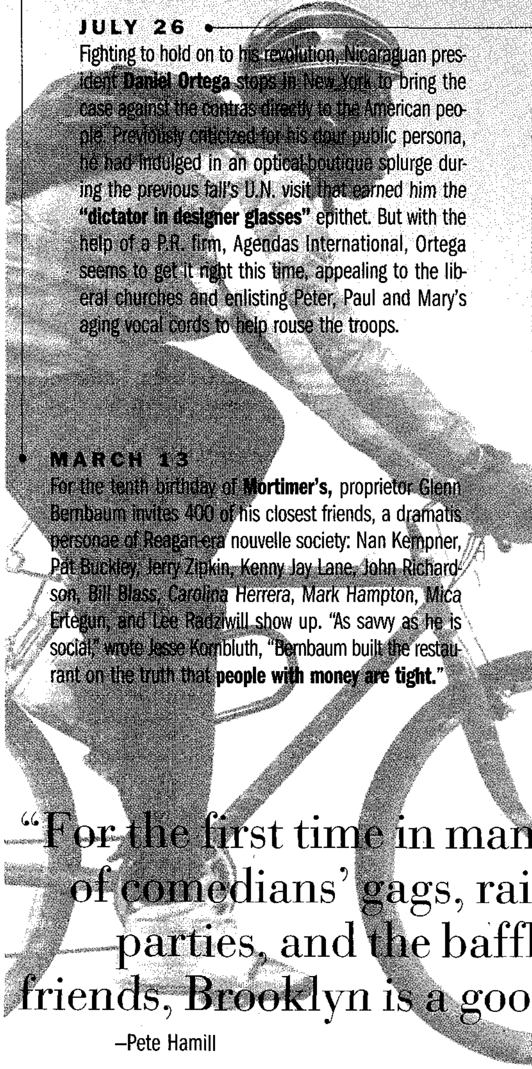
MAY 30

Fashion designer **Perry Ellis** dies at 46, of viral encephalitis, according to the New York *Times.* "Ellis was determined to make it through the May 8 fall show," wrote Patricia Morrisroe, who revealed that **the real cause of death was AIDS.** "Soon afterward, Ellis went into a coma . . . a visitor came into Ellis's room and commented on all the beautiful flowers. 'Never enough,' the designer said."

AUGUST 8

She's Gotta Have It, described as "a jazzy and casual sex comedy" by David Denby, makes a cinemauteur out of Brooklynite and New York University film-school grad **Spike Lee.** Lee stars as a rubber-mouthed goofball named Mars who spurts a memorable plea as he attempts to bed the leading lady: **"Pleasebabypleasebabypleasebabybabybabyplease!"** Shot for $175,000 in twelve days, it will gross $5 million by November.

APRIL MAY JUNE JULY AUG SEPT



JULY 26

Fighting to hold on to his revolution, Nicaraguan president **Daniel Ortega** stops in New York to bring the case against the contras directly to the American people. Previously criticized for his dour public persona, he had indulged in an optical-boutique splurge during the previous fall's U.N. visit that earned him the **"dictator in designer glasses"** epithet. But with the help of a P.R. firm, Agendas International, Ortega seems to get it right this time, appealing to the liberal churches and enlisting Peter, Paul and Mary's aging vocal cords to help rouse the troops.

AUGUST 26

Jennifer Levin is found strangled in Central Park after a night of drinking at Dorrian's Red Hand, a preppy bar on the Upper East Side. Tall, lantern-jawed Robert Chambers, who is quickly arrested, concocts a then-unusual defense with his lawyer Jack Litman: **Levin died during "rough sex." The jury doesn't buy it.**

SEPTEMBER 10

Larry Tisch becomes chief executive of CBS and soon begins a round of cost-slicing and -dicing that panics the news division and redefines the Tiffany network. **"I came into CBS because it was there,"** he told *New York* in 1991. "It was like Mount Everest."

MARCH 13

For the tenth birthday of **Mortimer's,** proprietor Glenn Bernbaum invites 400 of his closest friends, a dramatis personae of Reagan-era nouvelle society: Nan Kempner, Pat Buckley, Jerry Zipkin, Kenny Jay Lane, John Richardson, *Bill Blass, Carolina Herrera, Mark Hampton,* Mica Ertegun, and Lee Radziwill show up. "As savvy as he is social," wrote Jesse Kornbluth, "Bernbaum built the restaurant on the truth that **people with money are tight.**"

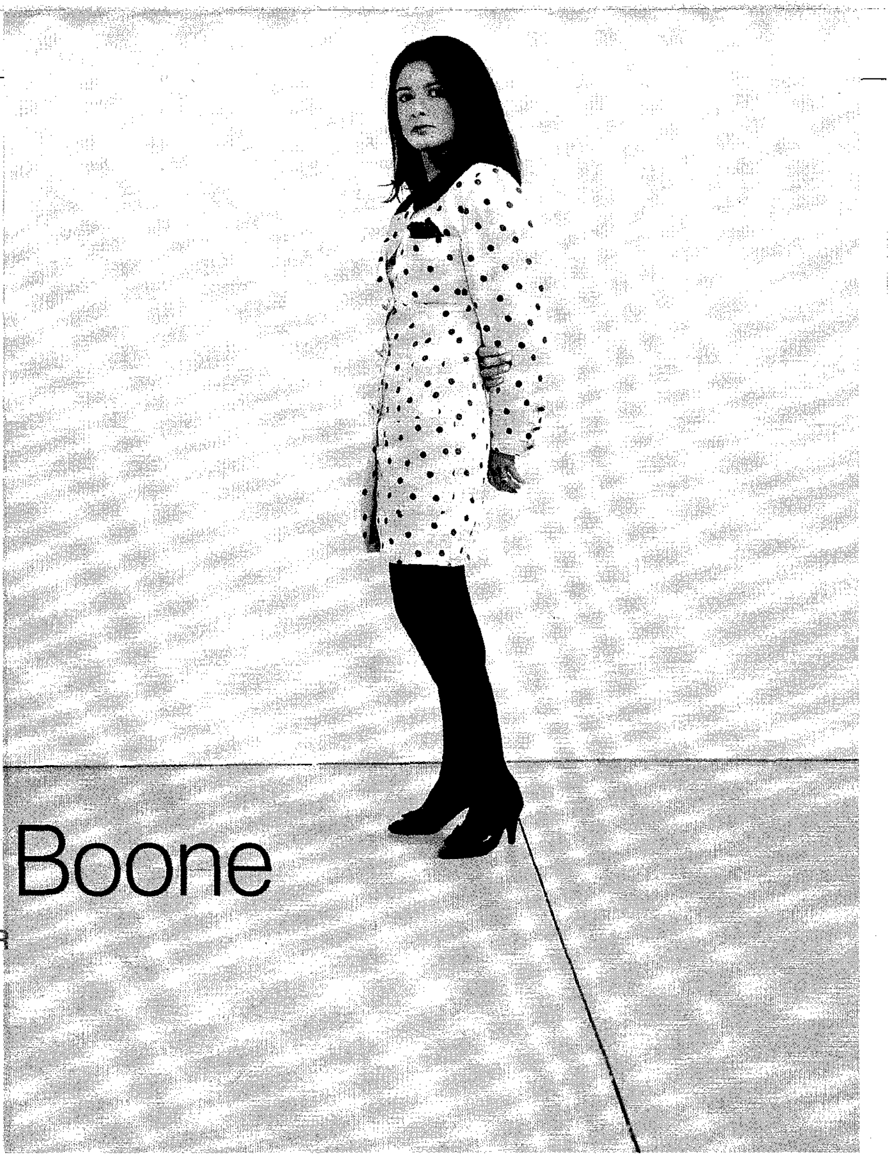
SEPTEMBER 16

New York society gets plenty to jawbone about when Suzy reports in the New York *Post* that **Sid Bass,** *of the Texas oil family, and* Mercedes Kellogg, the wife of an ambassador, have left their respective mates for each other. "The reason that Sid is such a prime catch is not only the money but the attractive man involved," Suzy told *New York,* "because **many times rich men are hideous . . . I'm talking about ghastly. And Sid is so *cute.*"**

> "For the first time in many decades, after years of comedians' gags, raised eyebrows at dinner parties, and the baffled inquisitions of friends, Brooklyn is a good address."
>
> –Pete Hamill

Mary Boone

THE ART OF THE DEALER



I CAME HERE IN 1970 AND STARTED working for Klaus Kertess at the Bykert Gallery as a secretary. It was a gallery that was artist-driven rather than collector-driven. I had originally studied to be an art historian. But though the classes that you take in school are exciting, the application in the job environment is boring. My art-history degree basically enabled me to dust slides at the Guggenheim, which was a far cry from how I had pictured myself. So that's when I studied to be an artist, but I never want to make any claims that I was anything even barely approaching mediocre. *I* would never have shown my work. Also, I think that to be an artist, you need to spend a long amount of time by yourself, which I don't like to do.

You know Daniel-Henry Kahnweiler's statement, that it's great artists who make dealers great? He was referring to Picasso. You saw this happen with Jasper Johns and Leo Castelli. With Klaus, it was Brice Marden. For me, it was Julian Schnabel and David Salle and maybe Jean Michel Basquiat. In the nineties, dealers put a totally opposite spin on that. They show artists who are already famous, like Brice or Jasper, in order to make themselves famous and attract people who ordinarily wouldn't come in because of your name or eye.

For me, the most exhilarating thing has always been working with artists. You love it when you see an artist grow over a period of years. They take the work to another level, and it's exhilarating to see artists challenge their own history. Because with great artists, their biggest competition oftentimes becomes their own history. It's so unfair. They have no place to go but down.

The seventies were actually very similar to the nineties. I think that then, there was a backlash against the kind of glamour and flamboyance of the Kennedy era, of the Scull sale, of the Factory, of what people saw as high life, lots of drugs, lots of parties and money being strewn around. When in fact it was $15,000 at the time for a Rauschenberg or $20,000 for a Johns, which seems absurd by today's standards.

Bykert closed in November '76. I still had an ambivalence about whether I was going to take the plunge into dealing. I even tried getting a job at another gallery—Robert Miller. I offered him my services, and he offered to pay me $30,000 a year, which was very little money then and even less now. The problem was, he was happy to take me, but he didn't want to show these terrible artists I was involved with. Two years later, he tried to take Julian away from the gallery—and David subsequent to that. So I guess he did me a favor.

I had been raised in an atmosphere that was very anti-image. But what I found was that the young abstract painters of the time were making work that was derivative, whereas these young figurative artists like Julian and David and Ross Bleckner were really making exciting work. So I had to work against my prejudice, and I ended up with these figurative artists. I was looking for something totally different. But they were the real thing. I met Ross looking at slides when I was at Bykert in '72 or '73. In fact, in the whole history of my life in New York, he's the only artist I ever met from looking at slides.

Ross told Julian that this young woman who had sold some paintings out of his studio was going to open an art gallery. I met Julian at the restaurant where he worked. Julian was very convinced he was the real thing. I wanted a while to think about it. I got about four hours. I got home and Julian was on the phone. The subtext of the conversation was, I'd better show him because he's the next best thing to Rembrandt and if I didn't, he was going to show with Holly Solomon. Which was probably the thing that drove me the most. I said fine. What do you say at a time like that?

I collected a group of nine investors who put in very little money in exchange for buying art at cost. I moved into 420 West Broadway, and we started construction. Leo Castelli was on the second floor. And Ileana Sonnabend. I was on the main floor. And it was my idea that if I left my door open, the people that were waiting for the elevator might come in. The first show was a group show with Schnabel and Richard Artschwager, and some others. The response? Nothing. Publicly, I tried to be very confident. Privately, I was scared to death.

I took on Jean-Michel, and then Julian made a fairly sudden exit to Pace. He was a rising star and the most visible artist in the gallery. Obviously I was very upset; your heart is always broken worst the first time it happens. But I certainly think it's been great for Julian, and I think it was great for our whole generation. Because in some way, it did the same thing as my showing Julian in collaboration with Leo [in April 1981]: It sanctioned a whole generation of artists. And then Brice Marden coming to me the next year made an even bigger stir, because here was a very established artist coming to this downtown gallery.

Unfortunately, people talk about the eighties in disparaging terms, like it's the first time anyone ever discovered greed. But really, the eighties were a period of growth, energy, discovery, invention. Art made some very interesting strides during that period of time. There are a number of artists like Barbara Kruger, Jenny Holzer, and Cindy Sherman who were doing more intellectually driven work than market-driven work.

And it's unfortunate that the whole decade got tarnished because of a small period of time when buying art became like buying lottery tickets. But in fact, for the 8,000 works of art that we sold, only maybe a dozen collectors ended up selling in a very conspicuous way. There were hundreds of people who kept the art. I think the important thing to consider is that it wasn't the artist who became rich in the eighties; it was the collector.

After the stock-market crash, people who'd put their money in the market turned to collectibles. For the art world, the last quarter of 1989 was like the crash, and '90 to '92 was very frightening because things kept dropping, dropping, dropping. By the end of 1992, there started to be a feeling that things were stabilizing. And by '94, it was clear that the worst was over. Now it's almost like a stealth eighties. It's like in Germany, they buy a Mercedes and take the little insignia off so you don't know how much they spent for their car. That's the nineties. And to me it's just so fake. The fact is, there's a lot of money around, and a lot of people are buying art. The one thing that's different is, they won't buy just anything. Which I think is very healthy.

Interviewed by Phoebe Hoban

DANA LIXENBERG

’86

THE NEW YORK MONTHLY OCTOBER $2.50
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JERK
THE TEN MO EMBARRASS NEW YORKE
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HAREM, SCARE 'EM
THE GORDON LISH STORY
ROY BLOUNT JR.'S CROSSWORD
SPY MAP: GANGLAND NEW YORK
PAUL RUDNICK ON MISSING MOMS

OCTOBER 1

***Spy* magazine**, the *enfant terrible* raised by former *Time* writers E. Graydon Carter and Kurt Andersen, supplies a satirical antidote to eighties excess by reporting on the life and times of the likes of "short-fingered vulgarian Donald Trump," "churlish dwarf billionaire Laurence Tisch," and **"socialite/war criminal Henry Kissinger."**

NOVEMBER 14

The SEC announces that **Ivan Boesky** not only has agreed to pay the government $100 million to settle civil charges that he traded stocks illegally, pleading guilty to one criminal count, but also **will turn state's evidence, providing secretly taped conversations with his Wall Street colleagues.** And the dominoes—Michael Milken, Boyd Jefries, Marty Siegel—begin to fall.

1986 OCT NOV DEC

"What's the frequency, Kenneth?"

OCTOBER 5

News anchor **Dan Rather is set upon** by two well-dressed assailants who repeatedly ask him, "What's the frequency, Kenneth?" In 1994, R.E.M. will release a song with that title; that same year, William Tager shoots and kills an NBC *Today* show technician. **Rather identifies Tager as one of his attackers.**

OCTOBER 25

Darryl Strawberry is lean and cool as an assassin. Gary Carter has the annoying pep of the other side's male cheerleader. Lenny Dykstra seems like the kind of Ritalin-deprived brat who would start a high-school-cafeteria brawl and let everyone else finish it. The traditional old **Mets,** Joe Klein argued in New York, have morphed into **an arrogant, swaggering, and nationally despised team**—into the Yankees, essentially. Still, it will take an act of God—or Boston first-baseman Bill Buckner—to clinch for them the title they had all but claimed in April. On October 25, Buckner boots a routine grounder in the tenth inning, which leads to a decisive game 7, and an overdue Mets World Series victory.

Mary Beth Whitehead, whose surrogate pregnancy for William and Elizabeth Stern had come with a $10,000 paycheck, **decides after the birth of her daughter Baby M that she wants to keep the child.** She calls the baby Sara; the Sterns name her Melissa. Baby Melissa ultimately goes to the Sterns (with Whitehead awarded visitation rights), but not before the court case focuses national attention on the murky ethics of contract motherhood. The requisite TV movie, *Baby M*, is out on ABC less than two months after legal proceedings wrap.

DECEMBER 20

On their way out of a **Howard Beach** pizzeria, where they'd stopped to grab a slice after their car broke down, Michael Griffith and his friends, all black youths, are accosted and chased by a group of white teenagers from the neighborhood. Griffith is struck by a car on the Belt Parkway and killed. Mayor Ed Koch calls it "a racial lynching," the most horrendous incident in his nine years as mayor. **Many New Yorkers meet Al Sharpton, Vernon Mason, and Alton Maddox for the first time:** Sharpton works the media and helps arrange a march of 1,200 mostly black demonstrators through the neighborhood. Mason and Maddox very prominently represent two of the victims.

NIGEL PARRY/CPi

Grooming by Assumpta for Susan Price. Styling by Leah Levin.

Al Sharpton

THE REV

ADAM POWELL WAS MY ORIGINAL hero. The first time I saw him preach at the Abyssinian Baptist Church, when I was 12 years old, I felt like I had seen God. He embodied all of the ministry and defiance, the swagger and respectability, that I, even at that age, wanted to have. In my teen days, I was Jesse Jackson's youth director of Operation Breadbasket in New York. Jesse Jackson taught me activism. I learned how to deal with media. I formed the National Youth Movement when I was 16. Then I went on the road for a year and a half with James Brown, taking care of his business but never really leaving the movement.

On January 15, 1981, James Brown and I went to the White House to see then–Vice President Bush to lobby for the Martin Luther King national holiday. Before we left Augusta, Georgia, James took me to his hair shop and told them to do my hair like his and made me vow to wear my hair like that till I die. Even years later, when he got in trouble and went to jail, he used to call me three or four times a week from jail. "How's everything going? What are you doing? How's your hair?" So that's why I say Jesse is my teacher; but James was like my surrogate father.

In the summer of '86, I started the War on Crack movement. We started painting crack houses with red *X*'s. Late that year, I got a call in the middle of the night from one of the young men who was on the staff of the movement, a kid we called Sunshine, who said to me, "They killed my cousin Michael Griffith in Queens." I assumed it was a drug killing, because that's what we were working on, the crack dealers. So I wrote the number down on the nightstand and went back to sleep. When I got up the next morning, I met Mrs. Griffith and Cedric Sandiford, who was bruised and battered and had been beaten in Howard Beach, and they told me what had happened. And what unraveled was the Howard Beach case. Before that, I had no idea it was racial. I was simply responding to a staff member of mine who was very close to the family. Michael Griffith had on Sunshine's jacket when he was killed [hit by a car after a group of white youths harassed, beat, and chased him and two other black men]. That's how I got involved. I had no idea it would become a big case. I was outraged. I called Jim Bell, who was a union leader, and I said, "We've got to show dramatically that this is racist, because they keep brushing these cases under the rug, and we must make the system deal with it." So I announced that I was going to lead a motorcade in Howard Beach. I got the idea from King marching in Cicero, Illinois. I thought if we went to Howard Beach and there was a reaction, people could no longer delude themselves that there wasn't a racial problem in New York. The only problem was, I didn't own a car! I'm calling for a motorcade, and I was riding the A train every day.

To my surprise, over a hundred people showed up with vehicles. And when we got to Howard Beach, there were a couple of hundred people in the streets screaming, "Nigger, go home!" And all the media was there. It doesn't make everybody in Howard Beach a racist, but it tells people on the evening news—just like Selma did, just like Birmingham did—there's a problem. The lawyer that the family had chosen was Alton Maddox. I knew him, but I had never worked with him. And we shook hands at the funeral. The next time I saw him in this case, we were all at the court hearing in Queens when the D.A. came out and said he was indicting the [white attackers] for reckless endangerment. We said, "This is outrageous. This is unbelievable. You'd get that for yelling 'Fire' in a theater."

C. Vernon Mason by then had shown up. We came out on the steps; we denounced it. And Maddox, with Cedric Sandiford, developed a strategy of noncooperation. Sandiford, the eyewitness, would not cooperate with Santucci's grand jury. It was then that some of the legislators went to the governor, who appointed—for the first time in a race case, to our knowledge—a special prosecutor, Charles Hynes. That was a landmark. Because that was the first time the state conceded there was a problem in how the criminal-justice system responds to racial violence. I think that people in the majority community took our involvement as an aberration. And I think that people in the black Establishment were hoping, "Well, it's a onetime thing; let's ride it out. No reason to tell him to take off the jogging suit and cut his hair, because he won't be around long anyway. It's an '86–'87 story." And they've been telling themselves that for eleven or twelve years.

You've got to remember that after we went through the whole Tawana Brawley thing, they really thought we'd be finished. Then I was indicted—a 67-count indictment [for tax evasion; he was eventually acquitted]. So there was always this distance between the black Establishment and us [the activists].

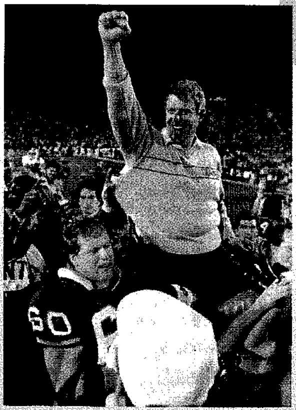
It stopped when I started running for office and I started winning their districts, and they figured it was better to have me on their side than against them. But that wasn't until the early nineties. By then we had won cases in Bensonhurst; we had won in Howard Beach. And I started saying that the only way we were going to make permanent change is to have political power. I wasn't sure I should run, but I knew someone should. In the middle of this period of inner turmoil, I got stabbed. And I lay in that hospital and said to myself, "You've got to go from protest to putting people in power." That's when I decided that I needed to try and organize the black mainstream, go back heavy into the churches and deal with politics. A year later, I ran for U.S. Senate, under tax indictment in Albany, and I beat Liz Holtzman and got 15 percent of the vote. But all of that started in Howard Beach.

If victims felt the system worked, there would not be a need for someone like me. But I've learned through the Brawley episode that you can't get in the way of your own cause. If I had it to do over again, I wouldn't have attacked Bob Abrams personally. I wouldn't have gotten into name calling. A lot of the things I did really blurred the issue. But if Tawana Brawley called me tonight and certain circumstances existed, I would go to Wappinger Falls again. Ten years later, Abner Louima calls me—and a lot of people don't understand this—but as long as there are these incidents, there will always be somebody like me who is needed to respond.

Interviewed by Craig Horowitz.

JANUARY 12

New Yorker editor **William Shawn, 79, is forced into retirement** by the magazine's owner since 1985, S. I. Newhouse. Newhouse overrides Shawn's choice of successor, deputy editor Charles "Chip" McGrath, instead bringing in Robert Gottlieb from Alfred A. Knopf, another Newhouse property. Much of the editorial staff (including J. D. Salinger) signs a letter to Gottlieb requesting that he decline the job. Gottlieb, unsurprisingly, accepts anyway. Changes at the magazine are relatively modest, though **its policy of shunning foul language is immediately retired.**

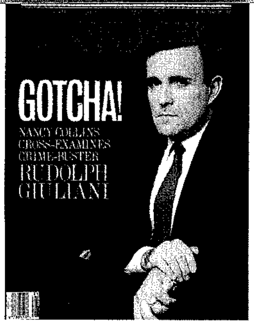


JANUARY 25

The Super Bowl: Giants 39, Broncos 20.

Who is that masked woman? **The Guerrilla Girls,** a group of politicized female artists who preserve their anonymity, and their shock value, through the shrewd use of rubber gorilla masks and famous-woman-artist pseudonyms (Frida Kahlo is a favorite) stage protests throughout the eighties about the stingy representation of women and minorities in galleries, at the Whitney Biennial, and in collectors' homes. **In the overheated art market, the Guerrilla Girls say, women aren't getting their fair share:** Sixty to 70 percent of the artists coming into New York are female; 95 percent of the work being shown is by white males.

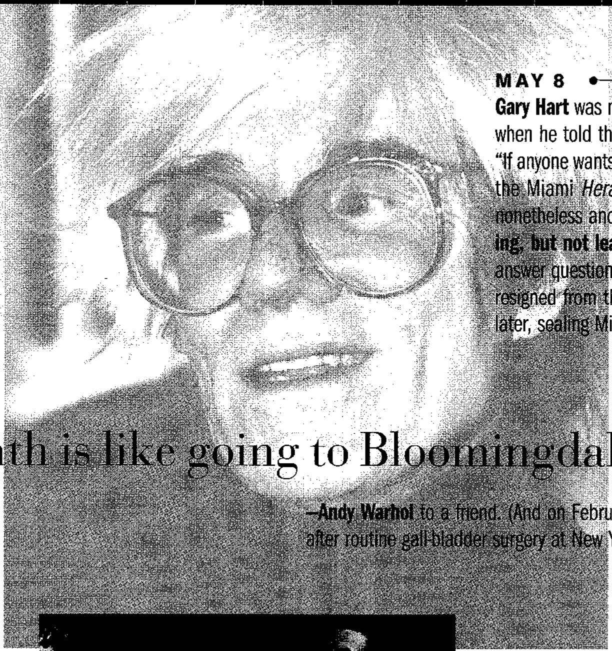
Christian Lacroix's $10,000 pouf dress arrives at Bergdorf Goodman. The dresses are so cumbersome, wrote *New York*'s Julie Baumgold, that **a woman who wears one to Le Cirque sometimes requires two captains to extricate her from her table.**



MAY 25

Rudolph Giuliani makes his first appearance on *New York*'s cover, as a crime-busting U.S. Attorney who most recently put Ivan Boesky behind bars. "It's a very strange experience to read about yourself if you're an intelligent, sensitive person," he told Nancy Collins. "If somebody thinks something negative about you, you feel bad. But **I used to represent the press on First Amendment and libel cases,** so I have a sense of how quickly things have to be done in the media. Mistakes get made. That's one of the reasons why, when I returned to government, I went back with the the notion that you do your job better when you're open about what you're doing."

1987 FEB MAR APRIL MAY JUNE

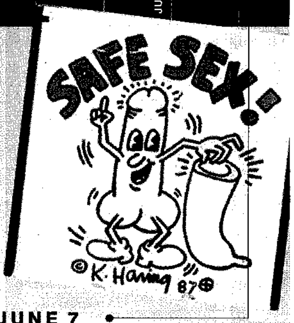


MAY 8

Gary Hart was not taunting the press, he now says, when he told the New York *Times*'s E. J. Dionne Jr., "If anyone wants to put a tail on me, go ahead." But the Miami *Herald* staked out his D.C. townhouse nonetheless and **spotted model Donna Rice entering, but not leaving, after hours.** Hart refused to answer questions about the presumed infidelity and resigned from the 1988 presidential race five days later, sealing Michael Dukakis's nomination.

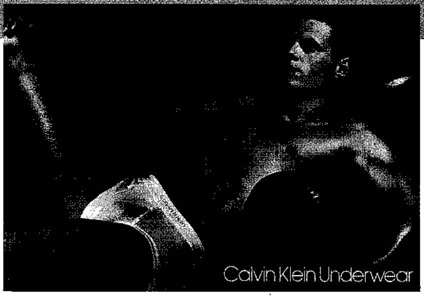
"Death is like going to Bloomingdale's. It's nothing."

–Andy Warhol to a friend. (And on February 22, he goes, succumbing at 58 after routine gall-bladder surgery at New York Hospital.)

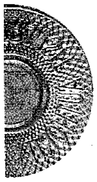


JUNE 7

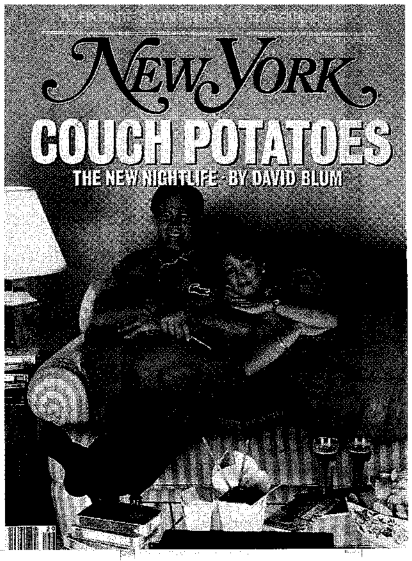
Citing the fallibility of condoms, **Mayor Koch declares, "I believe there is no such thing as safe sex,"** and directs the New York City Health Commission to prepare an ad campaign promoting abstinence.



In bringing classical male beauty (think Michelangelo's *David* photographed by Edward Weston) to underwear advertising, **Bruce Weber** brings homoeroticism into the mainstream. **The use of nude bodies as sculptural props becomes a Calvin Klein trademark.**

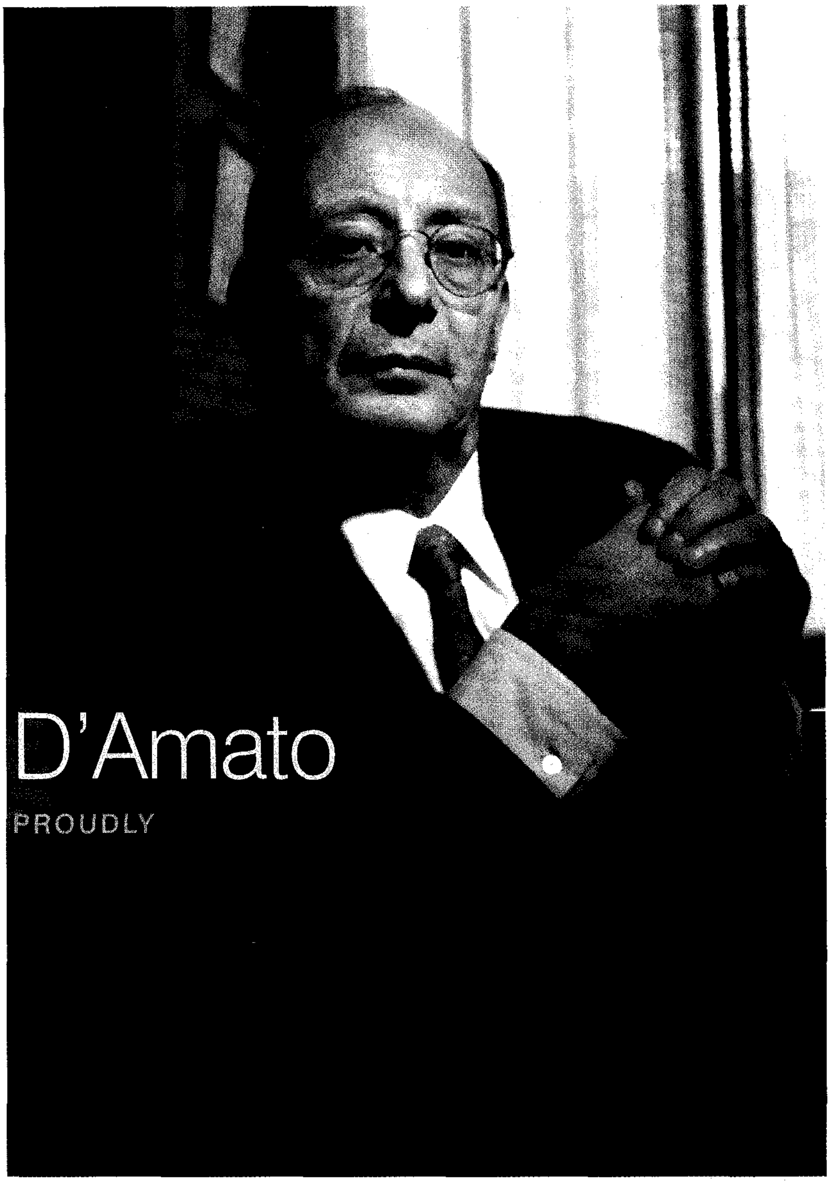


Token price: $1.



Al D'Amato

SENATOR POTHOLE, PROUDLY



CLAUDIO VAZQUEZ

I WAS THE SUPERVISOR OF THE TOWNship of Hempstead, the largest town in the United States, with 800,000 people. Long Island has this image for a lot of people: It's the expressway; it's Amy Fisher and Joey Buttafuoco. But Long Island's got diversity, from the South Shore—with homes on 60-by-100-foot plots—to the North Shore, where there are the estates, to the more urbanized areas. We've got people who love their community. We have volunteerism second to none. It's a great place. It's been home to me, to my children, to my grandbabies. I have eight of them now, and they all live on Long Island.

When I was still there, I remember trying to get through to Washington. Forget about it. I remember that because, in the days of the energy crisis, the days of odd and even numbers, some of the rules that were being made were just catastrophic. I felt helpless. And it just struck me that they had this huge bureaucracy that didn't give two hoots and a holler about the average person. I had a great congressman at the time, Norm Lent, who tried to do everything he could, and all he was able to do was get me an appointment with an assistant secretary of Energy who just shuffled me in and out.

When I ran for the Senate in 1980, I didn't know any better. It just seemed to me that our senators didn't care. And I said, "My God, I'm going to do this." My father tried to talk me out of it. When I told him I was going to run for the Senate, he said, "Son, you should run—to see a psychiatrist." He figured it would take a terrible toll on the family, and he was right. But it was too late. I had already announced and was in the race and was going no place, and I said, "My gosh, what am I doing?"

I was the senator who wasn't supposed to be. They treated us with a certain amount of disdain at first, you know: *Who is this young upstart who came out of a political machine and beat Jack Javits in the primary unfairly and got in by a fluke?*

Then, in about 1982–83, they said there was nothing that was too small for Alphonse to undertake, and he was like a councilman kind of thing. It was an attempt to diminish my accomplishments. I told people, "Listen, I'm proud to be someone who makes a difference in the lives of my constituents." It's better that they call you Senator Pothole. It means you're attentive and you're there and available. And that pothole may be a matter of life or death for the person whose needs you are addressing. To them, that's not a pothole; that is making a difference in their lives.

I am proud to be a doer. And if I take on a battle, people understand that I become committed to that. I took on the Swiss, who after 50-plus years were horrific in the manner in which they defrauded and just compounded the tragedies of those who were the most victimized during the Holocaust. Any damn fool can say, "Oh, that's easy," but where were they?

Edgar Bronfman and the World Jewish Congress came to me and spelled out how they were being stonewalled by the Swiss bankers, and they asked me, as chairman of the Senate Banking Committee, to help. And when we looked, we found out that what they talked about was true. It was truly scandalous. It was truly shocking. The very people who had been the most victimized, who had lost their families, were now being robbed by those who had been entrusted with safeguarding their assets, being told, "Give me a death certificate if you want to lay claim to your father's money"—when they knew it was impossible because the

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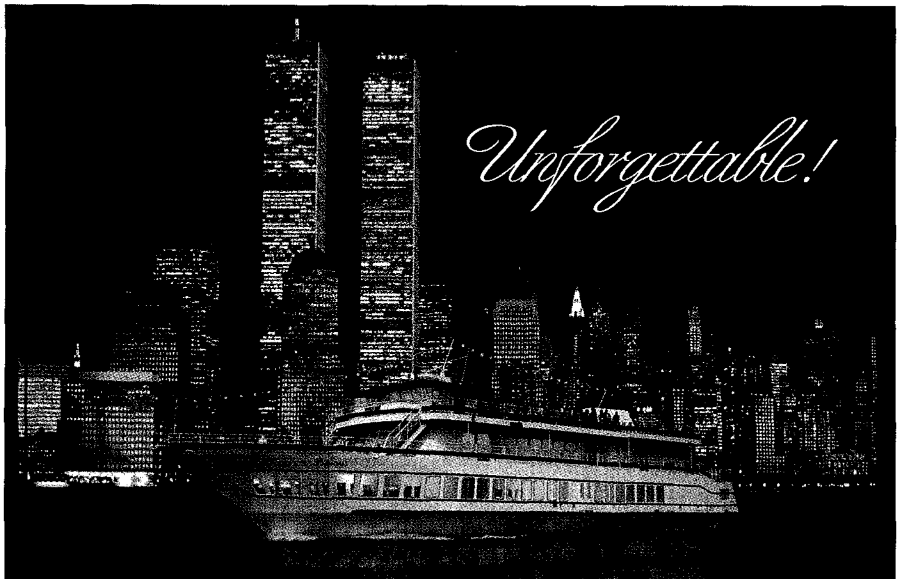

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father had died in a death camp!

You know, the greatness of this country is, you can make a difference, you can stand up. That's why I do stand up and take on those issues. Sometimes I rock the boat and people don't like it. The large banks, they're not happy with me, because I say that what's happening in this electronic banking and the ATMs is wrong. But hey, I'm not going to change now. And I think it's that maverick kind of thing that I've always kept; I've always tried to put myself in the place of people who need help.

I've always been the underdog. It's never bothered me. I mean, that's life. God didn't make me six feet five, blond hair, blue eyes, and drop me into a family pedigree, so I could go to Harvard. But I had a loving and wonderful family that instilled in me the greatness of this country, the greatness of a work ethic, the wonderfulness of a loving, caring family and being what I am and doing the best I can and never giving up until we were totally exhausted. I get beaten at times, but I do the best I can. And I was fortunate. I went to a great school [Chaminade High, a Catholic school in Mineola], and the Brothers instilled in me a sense of saying you do the best you can, and if you work as hard as you can and you do the best you can, you can live with what the results are. And that's the way it's been. So I don't mind.

I was tired when I said I wasn't going to run again [during the 1992 campaign], and annoyed and hurt by some of the horrible accusations that even after they're proven to be false stay there and linger. I shouldn't have said it. But I indicated six years ago or five years ago that I was still going to hold myself available for the people, and if I felt that I could do the job, and I had the strength and the ability to continue, I would.

This year, I should have everybody endorsing me, but that's not the reality of life. So there's going to be an opponent, and I'll do the best I can. Now, let's forget about Republicans and Democrats, and the make-believe issues that we all create to advance ourselves or detract from an opponent. If you can say that I haven't been an effective fighter, well, then, you should vote against me. But if you think that I have been effective and I have been a fighter for this state and for this city and for people, well, then I think people are going to say, "You know what? We don't agree with Alphonse on everything, but he's the person we want there making a difference and fighting for us and doing the job." And that's going to be my campaign.

It's never easy on your family, and you always cringe a little bit about that. The characterizations that have come along can sometimes be very hurtful. They're vicious and mean-spirited, and some really are almost racist in nature by tying Italian-Americans to organized crime. There are some people who make a specialty of doing that. That has been difficult for my children at times. My daughters in particular. So I think that has been probably the meanest kind of hurt, when you see that inflicted on your children.

George Pataki was a former mayor of Peekskill, an assemblyman for ten years, state senator for one year. I am tremendously pleased, not only that he was elected but also that he has kept his promises and worked to turn around the state and make it a better place for people to live. And I think he's done it in such a gentlemanly style, with class and dignity, that people truly are proud of him.

I am gratified to see that our investment in time, in energy, and in political capital has resulted in a situation where we have a governor who is listening, who is making changes, who is not dictating to people what is good for them, who doesn't treat people and businesses as a source of revenue just to raise money and spend it.

Politics was probably more mean-spirited back in the days of the Know-Nothings—with thugs, goons, stealing elections, and so on—than it is now. But the charges that were once heard by just a few are now amplified and brought into the bedrooms and living rooms of all Americans in such graphic, descriptive detail that it permeates every area.

Before, there was just a small percentage of people who cared, and the average guy didn't care. Now the average guy, even if he doesn't care, he can't help but get bombarded. He's driving in a car in the morning, and he hears it. He comes home at night, he wants to watch the fights or whatever, and they still get it in. But the nonsense was always there. This business of them saying it's more vicious today—the people who say that are not students of history.

Interviewed by Craig Horowitz

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OCTOBER 19

The stock market takes a 500-point suicide jump. “Well before the closing bell on what was already being called Black Monday, a mob of sorts had gathered outside the New York Stock Exchange,” John Taylor wrote. “As the crowd roiled and seethed around the members entrance, a wraithlike man with a drooping mustache appeared on its fringes. ‘The end is near!’ he began to yell. ‘It’s all over for the yuppies. **Down with M.B.A.’s. It’s all over.** The Reagan Revolution is over! . . .

. . . Down with yuppies!’ ”

AUGUST 6

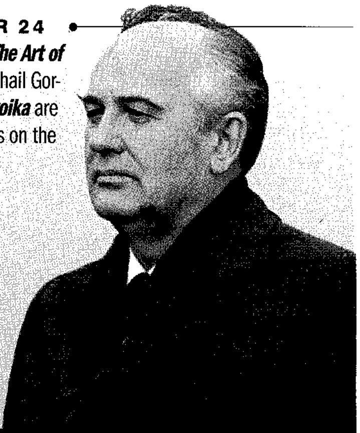
David Bouley, the former chef at Montrachet, opens Bouley, on Hudson and Duane, after a yearlong delay. Gael Greene pronounced it “a brilliant mirage . . . France transported to a quirky corner of TriBeCa.” Zagat’s names Bouley—with its vats of fresh apples in the foyer and vaulted ceilings—the best restaurant in New York six years in a row. But excellence takes its sweet time—people complain about the long waits between courses; **one can easily walk in for a 9 P.M. seating and leave at 2 A.M.**

OCTOBER 19

Morton Downey Jr. (left) makes his debut on WWOR-TV. “The Mouth” and his show, a right-wing forum where the **guests are denounced as “scum,” “wimps,” “punks,” and “pablum-pukers”—and love every minute of it**—are only briefly a hit but pave the way for class acts like Jerry Springer, Rush Limbaugh, and Howard Stern.

DECEMBER 24

Donald Trump’s ***The Art of the Deal*** and Mikhail Gorbachev’s ***Perestroika*** are unlikely comrades on the best-seller lists.



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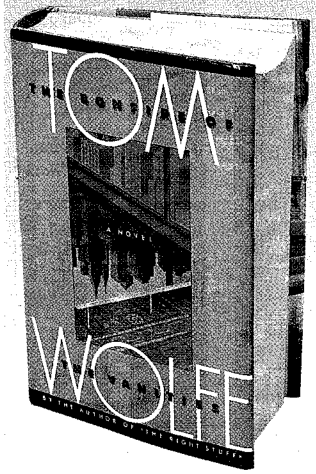


OCTOBER

Tom Wolfe’s ***Bonfire of the Vanities*** is published, four years after he began serializing it in *Rolling Stone*, and **introduces *social X-rays* and *fuhgedaboudit*** into the Manhattan vernacular. It isn’t long before the Reverend Al Sharpton begins orchestrating the Tawana Brawley case just as the Reverend Reginald Bacon did the hit-and-run-teenager case in the book. Soon after that, New York’s mayor (Ed Koch) is hooted from the stage in Harlem, in another scene straight from Wolfe’s future-dated pages.

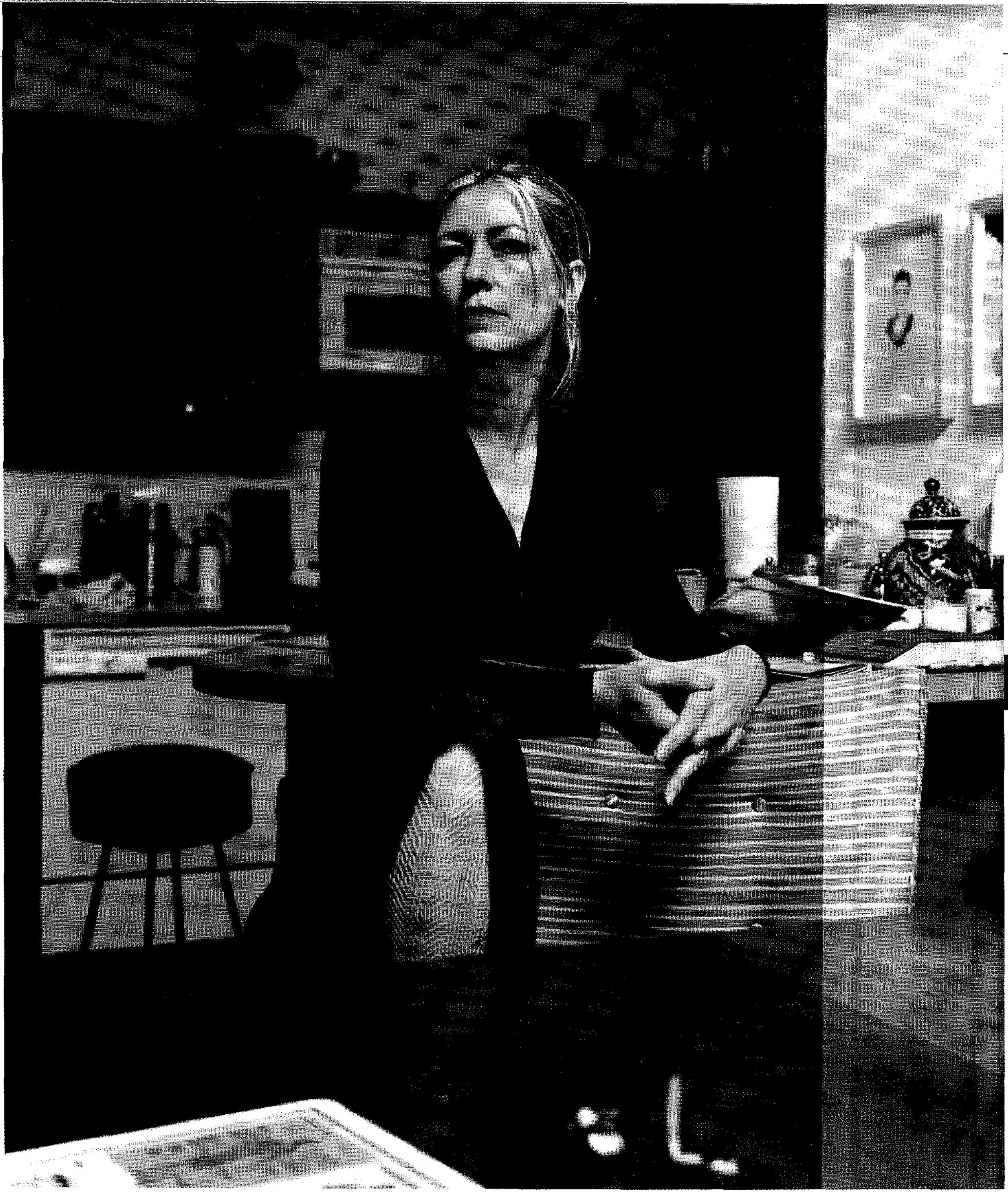
SEPTEMBER

The movie ***Fatal Attraction*** is Hollywood’s attempt to scare men into fidelity. The hotly debated hit plucks a nerve, **depicting the career woman as an embittered psychopath,** the sexy housewife as the defender of American family life, and the husband as a seducible sap.

DECEMBER 14

When her name first appears in the New York *Times,* she shares billing with Alphonso Smith, a black man from Peekskill who has accused cops of beating him, and black and Latino inmates of a Westchester County jail complaining about conditions. History has recorded nothing further of Mr. Smith or the inmates, but **Tawana Brawley** has been with us ever since. Brawley accuses six white men, one of whom was wearing a police badge, of abducting her, sexually assaulting her, and scrawling NIGGER and KKK across her torso. “It was a great harm,” says Les Payne, the *Newsday* editor who broke the story of Tawana’s admitting to a boyfriend that it didn’t happen. “Grandmothers in Bed-Stuy up from the South, who know about the rape of black women, giving some of their rent money in the belief that she was raped when **in fact she was not raped.”**

After spending the early eighties together, tooling around on the Gulf & Western jet and getting driven to work in a Mercedes, **Dick Snyder and Joni Evans pull in to Splitsville.** In 1974, as head of Simon & Schuster, Snyder hired Evans as his subsidiary-rights editor. When the two split (acrimoniously—**Dick locks Joni out of the country house**), Evans leaves S&S to join the enemy at Random House. Work had come between them, Snyder was quoted as saying in *New York:* “The minute I shot down one of her projects, in the middle of the night I would get a punch.”



DANA LIXENBERG

KimGordon

DOWNTOWN DOYENNE

A FRIEND OF MINE INTRODUCED me to Thurston Moore because she thought I would like him. He was playing with the tallest band in the world, the Coachmen. They were sort of like Talking Heads, jangly guitar, Feelies guitar. Anyway, it was love at first sight. His band broke up that night. And we started playing. We kept changing our name. Finally Thurston came up with the name "Sonic Youth." He said it came to him in a dream, but I think it was partly taken from [MC5 guitarist] Fred "Sonic" Smith. And we were really into dub music then, and there were all these bands like Big Youth, so the "Youth" part really didn't come from the hardcore scene. That was like a year later and suddenly there were these hardcore bands like Youth of Today. So people kept thinking we were some hardcore band.

The eighties were actually a very spiritual time. You had groups like the Feelies who played amazing uplifting guitar music, who really influenced us. And places like the Mudd Club, where people really intermingled and you could be this weird noise band playing before people who had no idea what they were listening to, but they were there because that club was cool. That whole thing carried over to Danceteria, but it was bigger. The second floor was where people danced, and then the third floor was the restaurant–video lounge, where art and commerce were supposed to come together in some perverted form of decoration. It was a really interesting time, because it was supposed to be this utopia. That just disintegrated. But that was the background for eighties spiritualism.

In the early eighties, there were a lot of artists involved with the music scene. All those young artists, before their careers took off, were into music. Robert Longo used to play some guitar. He had a band for a while. Basquiat had a band. I mean, people were always trying to mix music and art—in fact, I'm guilty of it myself. I curated a show, asking musicians and artists to design record covers. They were always trying to mix the two, and to my mind it never really works. One usually suffers, usually the art. Installations that combine visual things and musical things are one thing. But to have bands play in a space with art on the walls is never a good idea. It just doesn't have the impact.

When the hardcore scene sprang up, we identified with that a little bit because it was a continuation of punk rock and the whole do-it-yourself thing. We were interested in that, even though they were younger than us and we didn't really see ourselves as part of it. There are three or four different kinds of punk rock. There's old punk. There's ska punk. There's pop punk. And then there's groups like Bikini Kill, even though they've broken up, that fall into the category of traditional punk, as far as real attitude, what punk rock is supposed to be—going against the status quo, educating your peers, and trying to establish that individual expression is more important than homogenization of culture. Which is where we fell into the punk rock.

The first tour we went on was with the Swans. There were eleven of us in this van, with a U-Haul. They had this Swiss percussionist who was the only one who could turn the van around with the U-Haul. He was pretty wild when he got drunk. I think we were

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better received than the Swans. We were the good guys and they were the bad guys. It was weird. The first place we played, Chapel Hill, there was a snowstorm, and there were six or seven people in this tiny place. Most of them were rednecks. They were literally yelling at Mike [Gira, the Swans' lead singer] the whole time, "Free Bird! Free Bird!" And Mike would just get so belligerent, yelling at them.

Years later, after *Goo* came out, everyone kept asking during interviews, "So what's it like to be in the mainstream?" And it was really hard to think of things to tell them. It didn't really feel that different. But then when we toured with Neil [Young], it was like, "Okay, this really *is* the mainstream." His audience is a lot of redneck hippies. At first it was freaky. At the first few gigs, they had our volume turned down, until we complained to Neil. Obviously, we didn't want to be as loud as him, but we need a certain amount of volume to get across, especially in a stadium. Otherwise it's not worth playing. So after that got adjusted, it was really fun in a way. It really felt like being a kid again. That we could *still* come out after all those years and play music that shocked people and really upset them. I got so I didn't look out at the audience, 'cause sometimes there'd be some guy with long hair standing there, giving me the finger. Or other times they'd be standing there, smiling, with their hands over their ears. And there would also be these young kids who used to be into Sonic Youth, and now they're into the Dead and Neil. We'd run into them at truck stops, after the gig, and they'd be like, "I used to be into you guys." It was very puzzling. Who is this new generation? But we really got into playing. That's how we got into playing those big places.

Neil himself was really nice. And his band was really nice. I got to cook dinner for him once. One night after the show, we got in Neil's bus. I was gonna make this chicken dish but couldn't find any chicken. So somebody went to Kentucky Fried Chicken and got uncooked chicken wings. And I was sure that I was gonna poison Neil Young.

But he sat there, like—he has this train business; he puts sound effects on his model trains, like cows and stuff—and he sat there tuning this one cow's *moo* sound: "No. That's not quite right." "*Moo!*" "Nope. Not quite right."

Interviewed by Ethan Smith

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JANUARY 19

Joyce Brown, a homeless woman who also goes by the name Billie Boggs, walks out of Bellevue, having won her suit against the city for forcibly admitting her. The case galvanizes discussion of the mentally ill's civil rights. When **the state's psychiatric facilities "deinstitutionalized" thousands in the late seventies, saying they could not be held against their will,** many former patients ended up on city streets. Perhaps 5,000 people are working the subways for small change. But wallets are snapping shut: "I couldn't give to them all if I wanted to," a stock analyst told Eric Pooley. "And you know what? I don't want to anymore."

OCTOBER 10

Philippe Starck's *Alice in Wonderland* designs for the **Royalton** usher in an era of hotel-as-nightclub. The lobby looks like a precociously chic child's playroom, with candy-colored tuffets, greatly oversize furniture, and a platoon of gray-clad models guarding the door like sentries. **The plush banquettes at restaurant '44' become Condé Nast's unofficial commissary,** thanks to the machinations of owners Ian Schrager and Steve Rubell—reformed after a brief spell in prison for evading taxes at Studio 54. And if you aren't seated against the wall, you aren't anyone.

Club kids—dressed in outlandish costumes and hopped up on the new party drug, ecstasy—*are* the scene at exclusive spots like Tunnel and Savage. Club owners rely on them to promote parties, even though, as one said, "a lot of these kids who are going out every night and dancing don't have a lot on their minds—**they're air-heads."**

APRIL 12

The **Williamsburg Bridge,** crumbling from years of decay, is closed to traffic. Asked what he plans to do about the situation, **Mayor Koch responds, "I'm going to tell my driver not to use it anymore.** . . . New Yorkers are great; they'll put up with anything." According to Joe Klein, "for the first time, there is serious talk among some politicians about the actual mechanics of replacing the mayor."

APRIL 23

Andy Warhol's estate, including his vast collection of cookie jars, is auctioned off. His "strange trove may be an artwork itself, **the most comprehensive portrayal ever undertaken of a civilization's popular culture,"** said a Warhol friend.

1988 FEB MAR APRIL MAY JUNE JULY AUG SEPT OCT NOV DEC

APRIL 4

New York's twentieth-anniversary issue heralds the transition from the Me decade to the **Greed decade.** "Twenty years later," wrote Pete Hamill, **"glittering new towers reach for the sky and the streets are filled with beggars.** . . . Twenty years later, Manhattan has become in too many respects the place predicted by the Cassandras of the sixties: the habitation of the very rich and the very poor."

HELLO, DOLLEY: LALLY WEYMOUTH TALKS TO KITTY DUKAKIS

NEW YORK

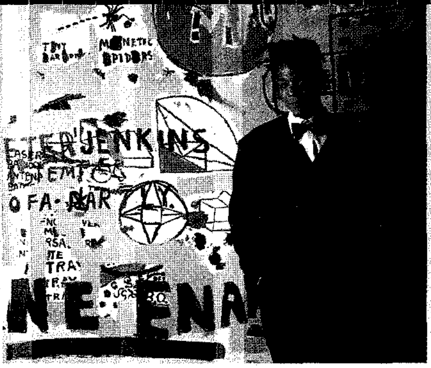
'PRESIDENT DUKAKIS'

WHAT THE FIRST HUNDRED DAYS COULD BE LIKE

BY JOE KLEIN

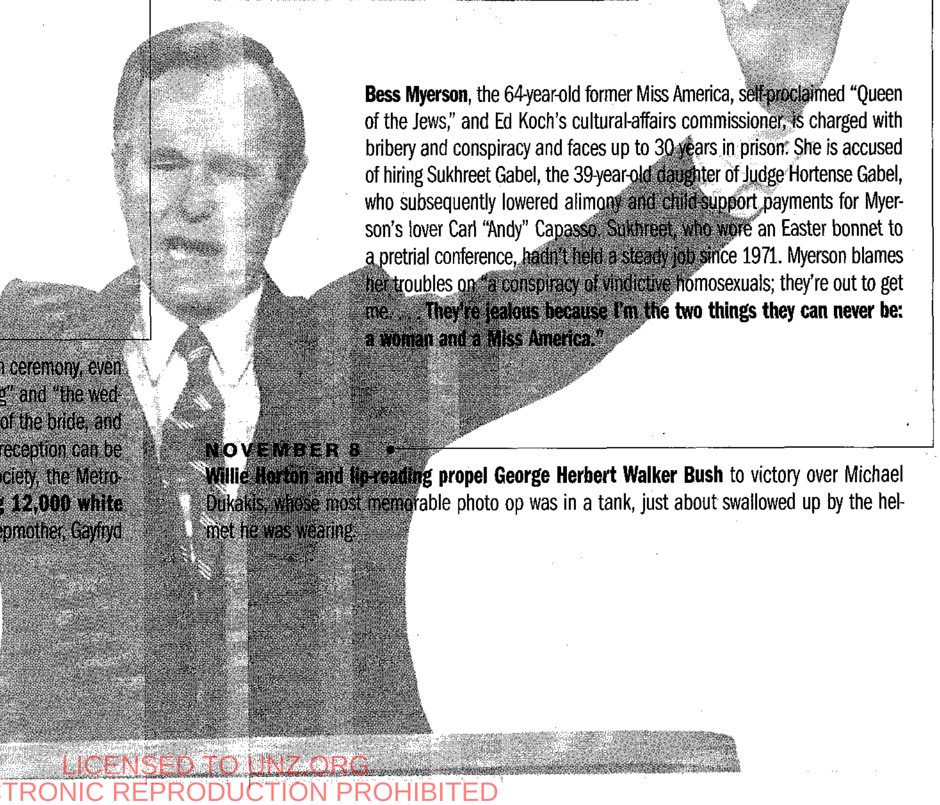
APRIL 18

When **Jonathan Tisch weds Laura Steinberg** in a $2 million ceremony, even the New York *Times* can't resist calling it a "power wedding" and "the wedding of the 80s." With dresses for the bridal party, mother of the bride, and stepmother of the bride by Arnold Scaasi, the 500-person reception can be held in only one place: that Acropolis of freshly minted society, the Metropolitan Museum of Art. **The flowers alone—including 12,000 white tulips—are said to have cost over $1 million.** The bride's stepmother, Gayfryd Steinberg, calls it a "family party."



AUGUST 12

Jean Michel Basquiat overdoses on heroin at age 27. The Warhol protégé and former runaway—Basquiat **once lived in a cardboard box**—had become the favorite *fauve* of SoHo, where his graffiti-informed paintings hung alongside those of the country's most famous artists.



Bess Myerson, the 64-year-old former Miss America, self-proclaimed "Queen of the Jews," and Ed Koch's cultural-affairs commissioner, is charged with bribery and conspiracy and faces up to 30 years in prison. She is accused of hiring Sukhreet Gabel, the 39-year-old daughter of Judge Hortense Gabel, who subsequently lowered alimony and child-support payments for Myerson's lover Carl "Andy" Capasso. Sukhreet, who wore an Easter bonnet to a pretrial conference, hadn't held a steady job since 1971. Myerson blames her troubles on "a conspiracy of vindictive homosexuals; they're out to get me. . . . **They're jealous because I'm the two things they can never be: a woman and a Miss America."**

NOVEMBER 8

Willie Horton and lip-reading propel George Herbert Walker Bush to victory over Michael Dukakis, whose most memorable photo op was in a tank, just about swallowed up by the helmet he was wearing.

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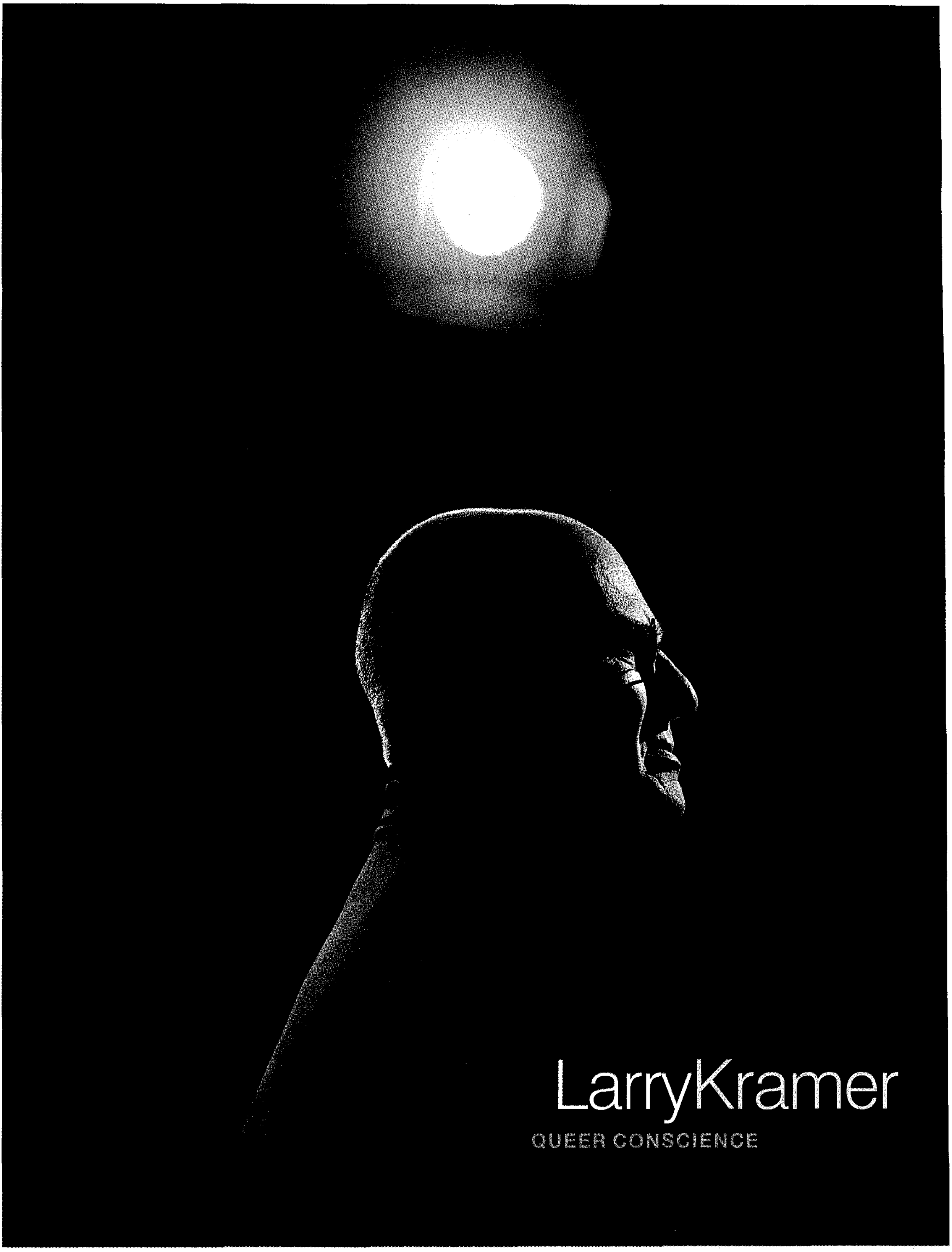


LarryKramer

QUEER CONSCIENCE

Grooming by Assumpta for Susan Price. Styling by Leah Levin.

GAY LIFE IN 1970 WAS VERY bleak, compartmentalized. You didn't take it to work. You had to really lead a double life. There were bars, but you sort of snuck in and snuck out. Activism and gay pride simply didn't exist. I don't even think the word *gay* was in existence. We weren't quite gay people yet, and we certainly weren't a people. We were isolated individuals.

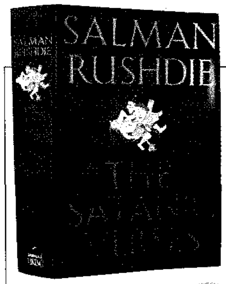
I think the Continental Baths changed things more than Stonewall did. The same with Fire Island Pines; everybody there was walking around half-naked and having fun. It was clean. It was a party. There was also a place called the Everard Baths, which was *the* bath. It was hideous, like Kafka. There were wire-mesh walls, and the floors were filthy and stank, whereas the Continental Baths were like ancient Greece. They were clean, and you could talk to people, and Bette Midler sang to you. But the Continental Baths were like a candy store. It's hard to say no. Everybody I knew wanted to fall in love, but nobody was falling in love, or if they did, it was for ten minutes. Everybody was having so much sex that no relationship in the world could withstand all of that. We didn't know it was bad. We didn't know that it would be physically debilitating. And of course, drugs came along. And also peer pressure said anything and everything was okay. We didn't have a political movement then. Sex wasn't a political act. It was just pure and simple exuberant hedonism. Very understandable after centuries of being locked up. But I found that having so much sex made finding love impossible.

People think I'm totally anti-sex, and that simply isn't true. I think the thing that upsets me is that a few gay men make sex their total be-all and end-all—we have so much more to our lives than just carnality. And that's why we've never had strong political organizations, why we don't have power, why we didn't have a place at the table. I so desperately want to redefine homosexuality as something more than just sex.

My book *Faggots* came out in 1978. And people in the burgeoning gay political movement felt threatened by what I had to say [about gay promiscuity]. They'd made sex the principal plank in their platform. No one then thought it would kill you. The book was an enormous best-seller. And a bunch of very loud, outspoken people called me Judas. I had to learn to live with that. It doesn't bother me that they think I'm crazy.

AIDS hit my little group very early on,

NIGEL PARRY/CPI



FEBRUARY 14
Ayatollah Ruhollah Khomeini, deeming ***The Satanic Verses*** sacrilegious, puts a $5.2 million price on the head of British author Salman Rushdie. (Even though Khomeini died later that year, Rushdie has continued to live in a series of safe houses.) Viking Penguin temporarily closes its offices after **a blizzard of bomb threats.**

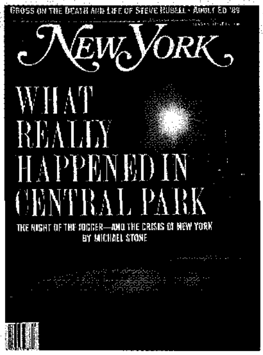
JULY 14
To comply with the law, parts of Manhattan and scattered outer-borough neighborhoods initiate **recycling programs.** Six months later, a million homes have weekly curbside pickup for bottles and cans, newspapers and corrugated cardboard. The city has until 1992 to start recycling 25 percent of its waste (in 1997, the quota still hadn't been reached).

New Yorkers begin to panic that the Japanese will soon control the city. **"The Japanese have so much money . . . their appetite for New York is nothing less than voracious,"** developer Larry Feldman warned *New York*. David Hale, chief economist for Kemper Financial Services, argued that New York would be "worth far more to the U.S. economy under Japanese control than under its current management."

JULY 25
Steve Rubell, the nightclub impresario who founded Studio 54 with Ian Schrager, dies of AIDS-related causes. "The party's over—totally," publicist Peggy Siegal told Michael Gross a few days later. "Stevie died," said Bob Tannenhauser, a friend since college, "but he also lived. **You could live 80 years and not do what Steve did. How can you regret a life like that?"**

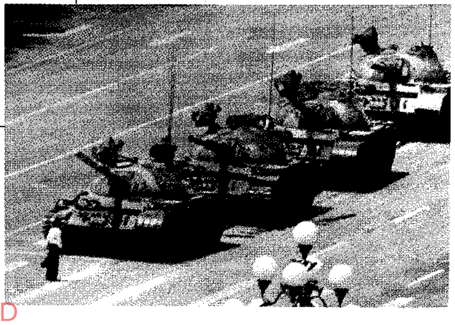
1989 FEB MAR APRIL MAY JUNE JULY

APRIL 19
A young woman jogging in Central Park is bludgeoned, raped, and left for dead by a group of boys from Harlem. "After Richardson wrestled her to the ground," wrote Michael Stone, "[Steve] Lopez grabbed her arms, knelt on them, and—covering her mouth with one hand—smacked her with the other, yelling, 'Shut up, bitch!' " Said one of the accused, "Kevin then took her pants down, and he was kneeling over her . . . The lady was really screaming now, so Steve then picked up a broken brick lying next to him and he smashed the brick into her face twice real hard. The woman looked like she was in shock or something after getting hit. She stopped yelling, and her eyes were closed." The woman, an investment banker at Salomon Brothers, survives—barely—but **"wilding" instantly becomes the most dreaded of urban transgressions.** Even Donald Trump weighs in, taking out a series of full-page ads in the New York *Times* calling for a return of the death penalty.

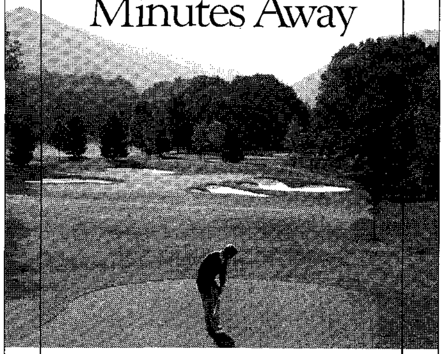

GROSS ON THE DEATH AND LIFE OF STEVE RUBELL
NEW YORK
WHAT REALLY HAPPENED IN CENTRAL PARK
THE NIGHT OF THE JOGGER—AND THE CRISIS OF NEW YORK
BY MICHAEL STONE

JUNE 26
Political columnist Joe Klein argues that **Spike Lee's new film,** ***Do the Right Thing,*** may cause major problems for mayoral candidate David Dinkins: "White (especially white liberal) audiences [debate] the meaning of Spike Lee's message," he wrote. "Black teenagers won't find it so hard, though. For them, the message is clear from the opening credits, which roll to the tune of 'Fight the Power,' performed by Public Enemy, a virulently anti-Semitic rap group: **"The police are your enemy. . . . White people are your enemy."** Spike Lee responds in the July 17 "Letters" column: "By drawing such a connection . . . Klein commits the same crime he is so quick to charge New Yorkers with—that of holding Dinkins accountable for everything done or said by any black person in this city."

JUNE 3
Tanks roll through **Tiananmen Square,** crushing the two-month-old student democracy movement and killing thousands.



Paradise
Is Only 90
Minutes Away



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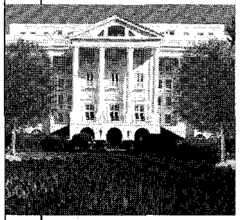

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and no one knew what it was. But it was very obvious what was causing it, and I said that if you had a brain, you should start cooling it. And that made a lot of enemies. You couldn't say those things, then or now. Six of us started Gay Men's Health Crisis in 1981, but I basically ran the organization with Paul Popham, the board president, who was in the closet. We had a lot of fights. But then it became the bureaucracy it is today. I hated it. Bureaucracy is for people to hide behind who haven't got the guts to speak up. So I wrote [my play] *The Normal Heart*. That was my way of trying to get the word out.

I think Ed Koch is the person most responsible for allowing AIDS to get out of control. It happened here first, on his watch. If he had done what any moral human being should have done in the beginning, and put out alarms, then a lot fewer people would have gotten sick. I was introduced to Koch at a party in 1982, specifically to talk about what was happening. And the minute he knew what I wanted to talk about, I was pulled away by police. He was a closeted gay man, and he did not want in any way to be associated with this.

ACT UP came about in 1987 because GMHC had not pressured the government to do any research for a cure. I made a speech and got everybody all riled up. And then we had another meeting, and there were three times as many people. I discovered there was a whole new generation of people who were not hung up about being gay, who were also sexually active and terrified of dying and of seeing all of their friends dying. And they had a lot of energy and didn't give a shit what people thought. So for three or four years, ACT UP was like molten lava. We accomplished an enormous amount. We forced the FDA to change their approval process so that new drugs—for any illness—can now be approved in one year instead of ten. We're living today, so many people are living today, and it's literally due to ACT UP. We forced the drug companies to work with us. Yes, it got unruly. Yes, the wrong people took over the organization. Yes, it was hurt very much by the smart people who left or who died. An awful lot of people died. But we proved that the squeaky wheel gets the most grease. I am prouder of ACT UP than anything I've done. What we did now benefits the entire world.

During ACT UP, I had two other plays produced. And I spent ten years working with Barbara Streisand. She had *The Normal Heart* under option at one point or another for ten years. She had been very close to her agent, who died very early on from AIDS. And because her son Jason is gay, that part of *The Normal Heart* about being proud to be gay appealed to her. Working with Streisand was everything you would expect. She's an incredible woman, and also a pain in the ass. But so am I, so we got along quite well. She came close to making the movie about three times. But I think she's afraid. She's very calculating about what she does and what she thinks people will accept from her.

I tend not to live in the past. I live each day for what it is. I like the openness now, seeing guys walk down the street holding hands, seeing slow advances in how we are portrayed, seeing *Ellen,* although I wish she had better writers. It's certainly easier to be gay now, although it's not easier to have sex now. But if you want to talk about the arc of gay New York, what we're going through now is most disturbing. The people who died deserve responsibility from those who are living. But too many people think they can go right back and kill themselves all over again. I would feel so enormously guilty if I didn't continue to remember and fight the good fight.

I have never been so happy in my life as I am now. I have a lover. We had a relationship that didn't work out. I wrote about it in *Faggots.* And then I didn't see him for seventeen years. In between, he had a lover who died and I had a lover who died. And then we met again, and this time it worked. You have no idea what it's like going to bed seventeen years later with the person you had been more in love with than anybody in the whole world.

I keep busy. I am starting a third organization, Treatment Data Project, which will allow people to find out what combination of treatment drugs are working for others. We plan to have half a million people with HIV entering their data worldwide. I'm writing a novel that's now over 2,000 pages. I've been writing it since the beginning of AIDS. I'm sort of haunted by the notion that I have been spared when everybody I know is dead. I'm one of the very few people left alive who knows everybody who's been involved in the politics of this since the beginning. And I really feel I have this obligation to tell it. I don't care if I have to pay to get it published myself.

Interviewed by Maer Roshan

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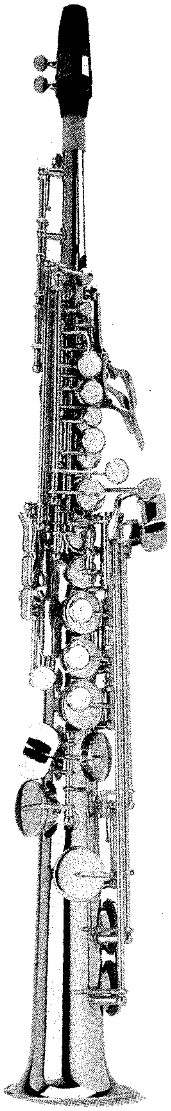

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NOVEMBER
The Berlin Wall comes tumbling down.

OCTOBER 30
Model Cindy Crawford attempts to rake her natural-born assets into a conglomerate. The reigning face of Revlon, a multi-million-dollar contract player, the 23-year-old is healthier and more grounded than her supermodel colleagues. "I'm sort of at the pinnacle of the model Cindy Crawford," she told *New York*. "A career should get better as time goes on. So modeling is out." That means acting lessons, and a gig hosting MTV's *House of Style*. Still, she says, **"Everyone knows I'm gonna get old. That's their revenge."**

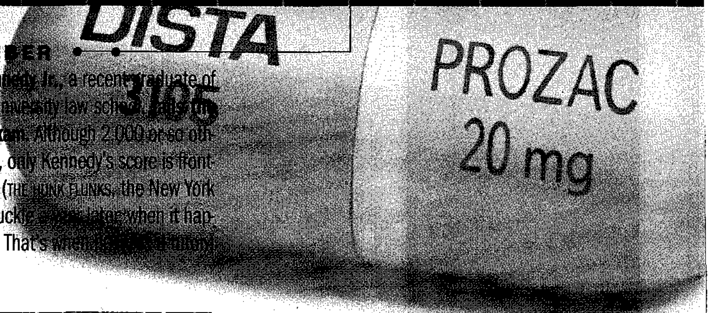
AUGUST 23
Four young black men visit **Bensonhurst** to look at a used car. They are surrounded by a mob of white youths carrying baseball bats; Joseph Fama, one of the locals, pulls out a .32-caliber pistol and shoots Yusuf Hawkins in the chest, killing him. Many say the mob mistook Hawkins and his buddies for friends of Gina Feliciano, a white girl with a wild reputation who'd recently jilted her Bensonhurst boyfriend; several people overheard one of the white boys say, "Let's not club the nigger—let's shoot him." In the next few days, **black mourners and activists, led by the Reverend Al Sharpton, march into Bensonhurst to protest. Area residents stand outside their houses and jeer, brandishing watermelons and shouting racial epithets.** Six people are charged with murder, two of them with "depraved indifference" murder. Only Fama was convicted of murder.

NOVEMBER 7
David Dinkins is elected mayor. Having built a coalition of liberal whites sick of Ed Koch's scandal-battered administration and minority voters eager for representation, he promises, **"I'm going to be the toughest mayor on crime that New York has ever seen."** But some are skeptical. "Outside the justifiable pride of the black community," Joe Klein wrote, "there was widespread disgust over the quality of the campaign, concern about the ability of the candidates—and real fear about the future of the city."

1989
JULY AUG SEPT OCT NOV DEC

AUGUST 19
Malcolm Forbes flies 800 of his closest friends—including his "date," Elizabeth Taylor—to Morocco to celebrate his 70th birthday with the most lavish party in anyone's memory. "Here at last was the big birthday party with stamping ponies and balloons and real soldiers firing guns outside a palace," wrote Julie Baumgold. **"Here, finally, was the ultimate childish fantasy—power over all-powerful grown-ups,** having them lined up and waiting, like the toy soldiers of a grand diorama. Last night's scene outside the Palais Mendoub [in Tangiers], with Henry Kravis and Gianni Agnelli and Mr. General Motors all waiting on line, was exactly like the 'Land of Counterpane' diorama in the Forbes Galleries, where a child regards the tiny tin worlds laid out on his blanket."

NOVEMBER
John F. Kennedy Jr., a recent graduate of New York University law school, **fails the state bar exam.** Although 2,000 or so others also fail, only Kennedy's score is front-page news. (THE HUNK FLUNKS, the New York *Post* will chuckle a year later when it happens again. That's when [illegible])



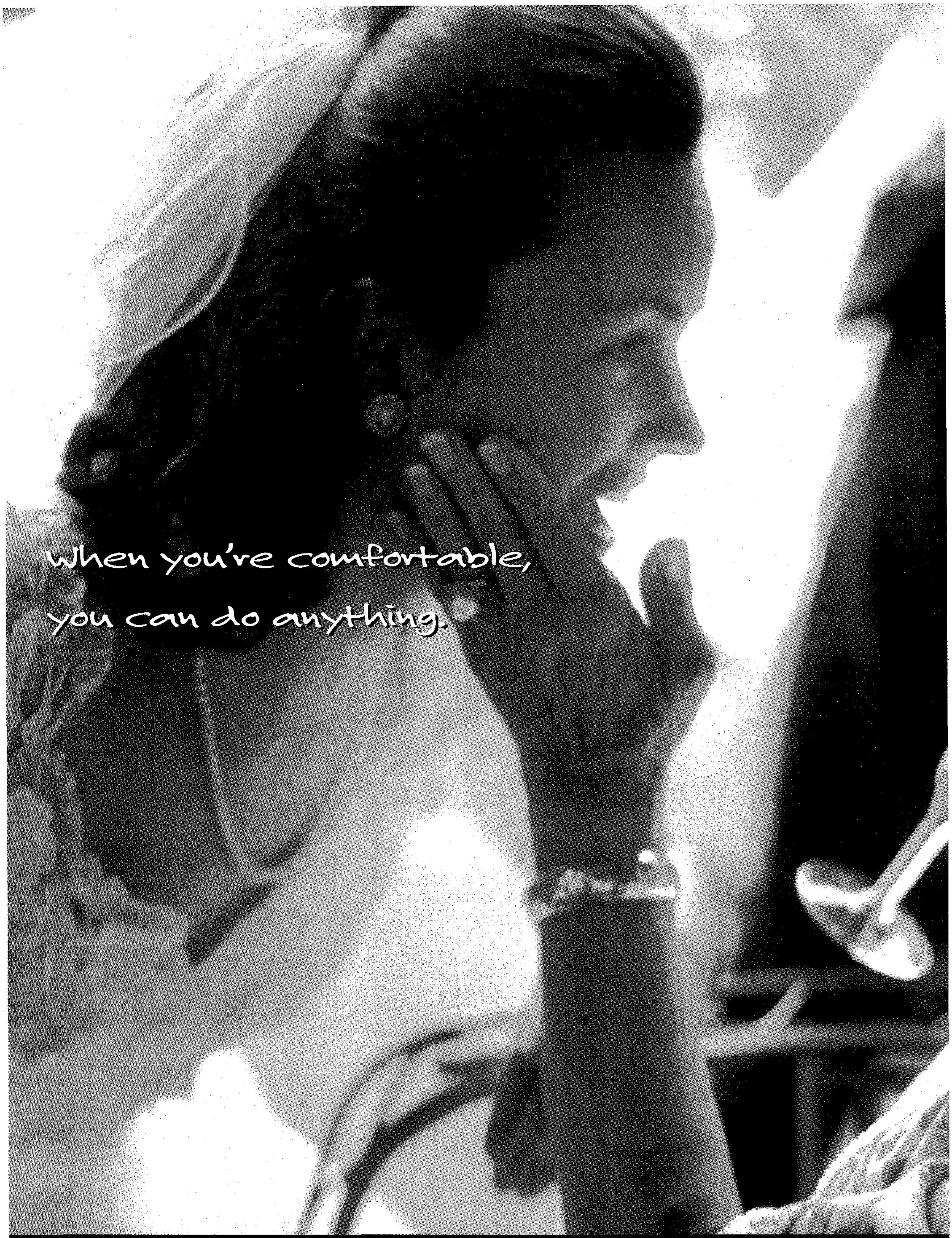
A FIGHT TO THE DEATH ON PARK AVENUE · RUSSIA'S TOP ROCKER
KLEIN: KOCH AND THE CARDINAL · JAUNTS · AUCTIONS · 'HOT LINE'
NEW YORK
JFK Jr.
Favorite
Son
By Michael Gross

DECEMBER 18
New York announces **Prozac** as a major innovation in the treatment of depression as well as **a growing fad among the status-conscious.** "I don't know when else a pill has been on the cover of a magazine," recalls Peter D. Kramer, author of *Listening to Prozac*.

Every celebrity in the city knows the way to the restaurant **150 Wooster,** fabulously minimalist right down to the sign outside (there wasn't one). A year later, citing unmanageable expenses, owner Brian McNally yanks the plug.

JULY 5
The show that later becomes *Seinfeld* debuts as ***The Seinfeld Chronicles*** on NBC. New York is depicted as a place where people drive cars to the movies; **short, fat, middle-class bald men date models;** and no ones feels any pressure to have a job. The pilot runs once, then another few episodes air in 1990, before the show finally becomes a hit in 1991.

DECEMBER 13
Leona Helmsley, the so-called **Queen of Mean,** is sentenced to four years in jail for tax evasion. "I paid $344 million in taxes, and they have me on tax-evasion charges?" she asked *New York*. Former employees and associates come out of the woodwork to describe the real-estate magnate's high-handed management strategy (one line attributed to her by her maid—**"Only little people pay taxes"**—enters common parlance), and even her lawyer, Alan Dershowitz, describes her as "a bitch." The appeal for a new trial was rejected in 1993.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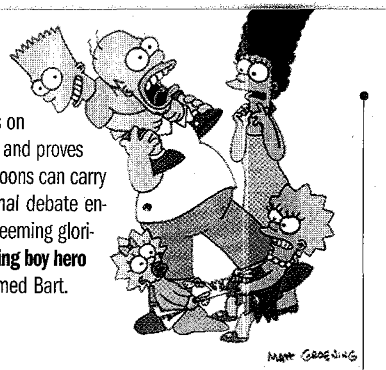


JANUARY 14

The Simpsons premieres on the fledgling Fox network and proves that sharply satirical cartoons can carry prime time; a silly national debate ensues about the series's seeming glorification of its **underachieving boy hero with spiky cowlicks,** named Bart.

FEBRUARY

After a slopeside scrap between **Ivana Trump and Marla Maples** over Christmas in Aspen—"Do you love your husband?" snapped Marla. "Because *I* do!"—Ivana and Donald Trump head for divorce court. The city's tabloids lurch into overdrive. From his corner office on the twenty-sixth floor of Trump Tower, the Donald talked to John Taylor about that day's *Post* headline: **BEST SEX I'VE EVER HAD, Marla is said to have boasted to buddies.** "I've never seen anything like it in my life," he marveled. Somewhere down there in the city below, his-and-hers superflacks Howard Rubenstein and John Scanlon were vying for supremacy over the daily spin.

FROM INDIAN WALK TO MISS GRIMBLE, NEW YORK'S LOST GEMS
NEW YORK
BY JOHN TAYLOR
TRUMP: THE SOAP
EVEN STILL...I'D TAKE HIM BACK TOMORROW!
STAY TUNED

JUNE 14

The shenanigans of a black grifter who likes to tell his victims he's the son of Sidney Poitier become ***Six Degrees of Separation,*** John Guare's loosely factual drama that depicts upper-middle-class liberals **living in a state of suspended alienation**—and the romantic notions to which they easily fall prey.

OCTOBER 2

David Dinkins unveils the **"Safe Streets, Safe City"** program: "We will flood the streets with an army of police officers"—9,603 new and redeployed ones, to be exact. Joe Klein wrote that too little thought had been given to funding, but that Police Chief Lee Brown had "some creative ideas about policing. . . . Decentralizing the police bureaucracy, reemphasizing the importance of the cop on the beat (as opposed to those in patrol cars and special units), **reestablishing a sense of law and order in neighborhoods that have teetered on the brink of anarchy for decades."**

OCTOBER 7

MOMA's "High and Low" show purports to trace the connections between popular culture and "serious" art. Critics on the left complain that the show reinforces the border between these extremes, while more conservative voices insist that tire advertisements and R. Crumb's ***Zap Comix* have no place in a museum** in the first place.

990 FEB MAR APRIL MAY JUNE JULY AUG SEPT OCT NOV DEC

JANUARY 18

A difference of opinion at **a Korean-owned grocery in Flatbush**—did the black woman buy the fruit or try to shoplift it? Did the store owner strike her, or didn't he?—becomes a media event that underscores how blacks are at odds with the Korean community. **Mayor Dinkins dawdles** for months, refusing to enforce court orders keeping demonstrators away from the stores. Man Ho Park, a grocery employee, told *New York* that he didn't quite understand how it all happened. "New York," he observed, "is a very complicated place."

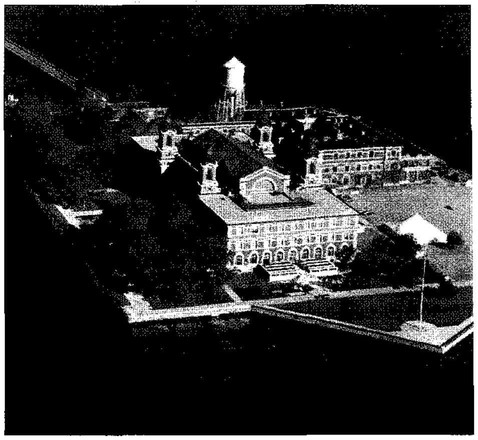
PRINCE OF THE CITY
THE 'FATAL ATTRACTION' MURDER
NEW YORK
DREXEL'S FALL
THE FINAL DAYS · BY CHRISTOPHER BYRON

SEPTEMBER 9

Ellis Island reopens after an eight-year, $345 million restoration project (the biggest in American history) that also included a Statue of Liberty makeover. Having suffered through decades of neglect, the one-time clearinghouse is born again as Ellis Island Immigration Museum, a testament to the experiences of the more than 12 million Americans who passed through its portals. "For many Americans, **Ellis Island is holy ground, the entry point for the ancestors of more than 100 million people,"** wrote Dinitia Smith. "In a nation of well over a hundred ethnic groups, Ellis Island is the setting of America's one great unifying epic."

FEBRUARY 12

Drexel Burnham Lambert, long the richest and most feared firm on Wall Street, files for bankruptcy. "Fourteen months earlier [President Fred] Joseph had stood before his employees and announced the firing of Drexel's most indispensable employee, junk-bond chief Michael Milken, to avoid a federal racketeering indictment and the destruction of the firm," wrote Christopher Byron. "Now he was about to reveal that Drexel had been destroyed anyway. 'I can't do it,' he suddenly blurted out as his eyes fell on the intercom. . . . It was **the final, sputtering denouement to a year of cataclysmic reverses** that climaxed in two weeks of near-panic."



Anti-fur consciousness-raising is the cause of the day. Under pressure from fast-growing groups like the Fund for Animals, Friends of Animals, and **People for the Ethical Treatment of Animals,** designers like Carolina Herrera and Bill Blass drop their fur collections, and Bob Barker leads a huge protest down Fifth Avenue. "All around the city this winter, you can hear the sounds of men and women fighting over fur coats," wrote Jeanie Kasindorf. "On Park Avenue, a young woman in a raincoat passes a handsome salt-and-pepper-haired woman wearing a long silver-fox coat. **'You assh— with those furs!' the young woman yells.** The woman in the silver fox spins around. 'It's none of your goddamned f–ing business!' she screams down Park Avenue."

ACT UP's rancorous Monday-night meetings—and the creative civil disobedience they instigate—are gay New York's most important event of the week. "In summers past, gay scene-makers partied on Fire Island, oblivious to the devastation that lurked within. But their agenda has changed radically since the seventies: **Sex, Drugs, and Disco Dancing have turned into Safer Sex, AIDS Drugs, and Demonstrating,"** wrote Paul Taylor.

Mary McFadden and 22-year-old husband Kohle Yohannan separate. "There have been many men," she says, "each a point of light on her path of artistic enlightenment." Yohannan warned *New York*'s Michael Gross that his side of the story "is going to make Mary sound like **she belongs in Bellevue."**

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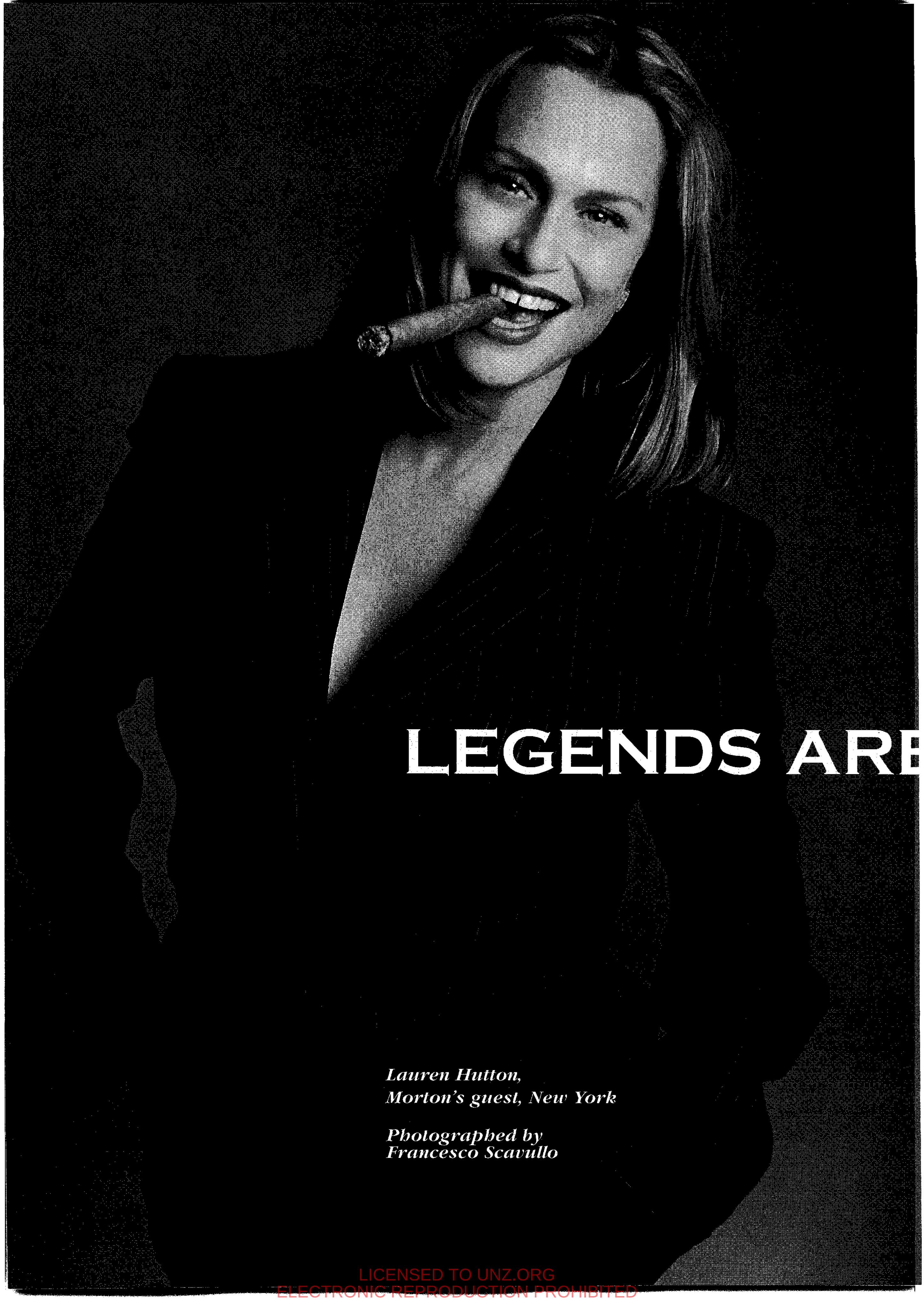
LEGENDS ARE

Lauren Hutton,
Morton's guest, New York

Photographed by
Francesco Scavullo

LARGER THAN LIFE.

MORTON'S
OF CHICAGO

THE LEGEND
THE STEAKHOUSE

Exclusively USDA Prime Aged Beef
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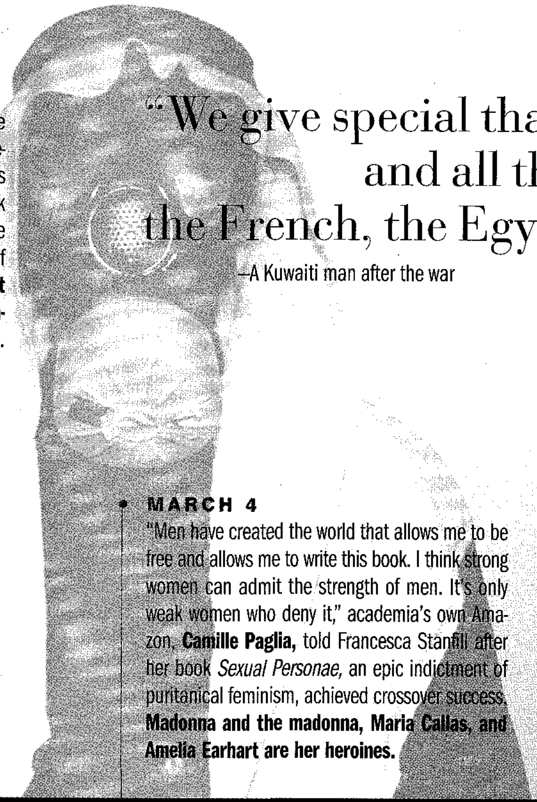
Private Boardroom Dining

NEW YORK
MIDTOWN ▪ WALL STREET
NOW OPEN IN STAMFORD, CT

JANUARY 16

"Smart bombs" dropping in Baghdad mark the start of the Persian Gulf War. The first-ever made-for-TV military conflict gets high marks from critics while validating Ted Turner's Cable News Network as a big-league player. "The Bush White House called it 'the beginning of the liberation of Kuwait.' But **television viewers watching the first hours of the air strikes against Iraq will remember it as 'the CNN war,'** " wrote Edwin Diamond.

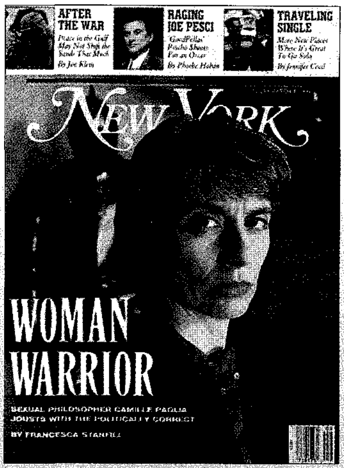


"We give special thanks to Mr. Bush and all the Allies: the British, the French, the Egyptians, CNN."

—A Kuwaiti man after the war

MARCH 4

"Men have created the world that allows me to be free and allows me to write this book. I think strong women can admit the strength of men. It's only weak women who deny it," academia's own Amazon, **Camille Paglia,** told Francesca Stanfill after her book *Sexual Personae,* an epic indictment of puritanical feminism, achieved crossover success. **Madonna and the madonna, Maria Callas, and Amelia Earhart are her heroines.**



1991 FEB MAR APRIL MAY JUNE

MARCH 11

The gay activist group **Outpost outs celebrities** in mock Absolut-ad snipes plastered on walls all over town. **"This is not a bad thing to be called 'absolutely queer.'** We are also going to do people who are already 'out,' " said Ken, one of Outpost's members.

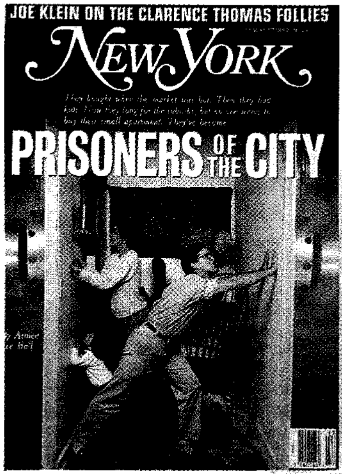
MARCH 12

Paris Is Burning, Jennie Livingston's prescient documentary about drag balls, is released; in just a few years, drag queens will sashay into the mainstream, and **"vogue" will officially become a verb.**

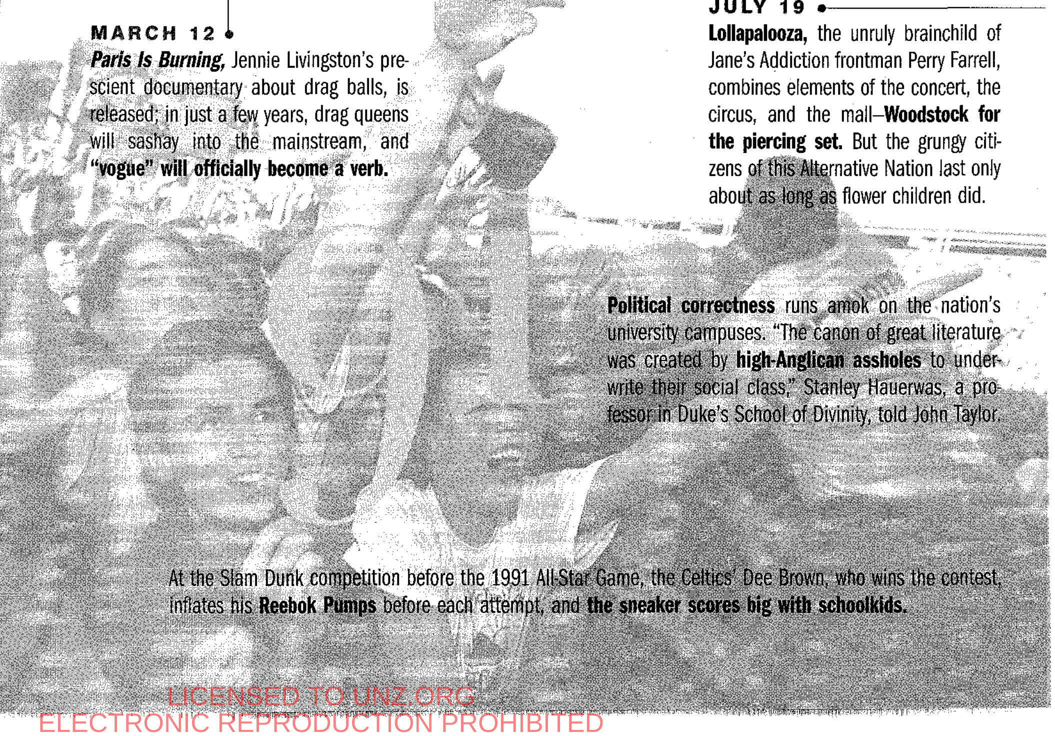
The culture is obsessed with who did what to whom, and what compensations should be made: **Victimhood is powerful.** "Most groups organized their identity, at least to some extent, around the source of their power," Shelby Steele told John Taylor. "And for blacks, ironically, that meant organizing our identity around our victimization. . . . You get more and more tied into a victim-focused identity, and so, **even as you enjoy the benefits of society, your screams of victimization grow louder.**"

JULY 19

Lollapalooza, the unruly brainchild of Jane's Addiction frontman Perry Farrell, combines elements of the concert, the circus, and the mall—**Woodstock for the piercing set.** But the grungy citizens of this Alternative Nation last only about as long as flower children did.



The parquet floor drops out of the **real-estate market**—people can't move because co-ops won't sell. "Sellers think it's the eighties," wrote Aimee Lee Ball, and buyers think it's the thirties—the two groups **engaged in mutual torture."**

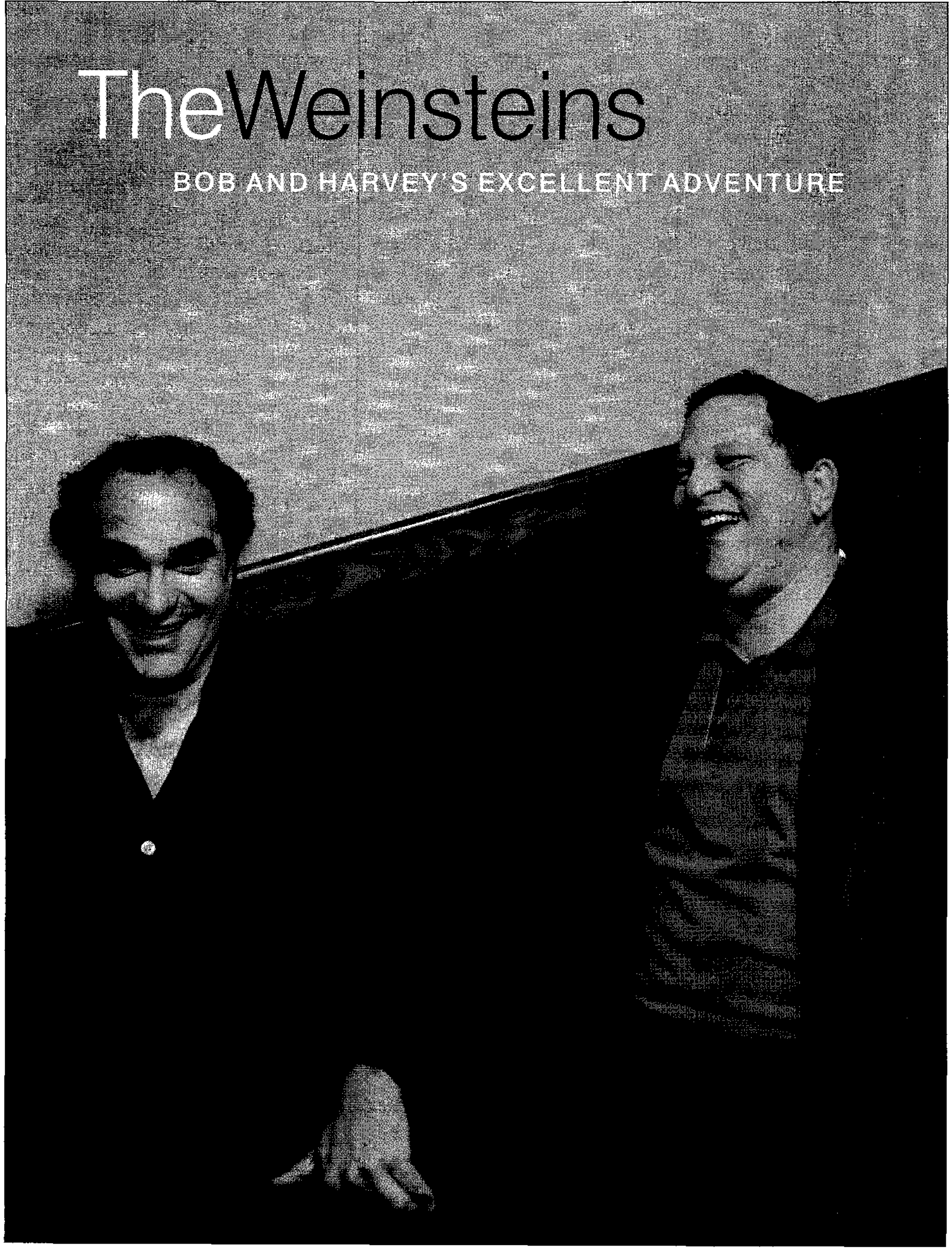


Political correctness runs amok on the nation's university campuses. "The canon of great literature was created by **high-Anglican assholes** to underwrite their social class," Stanley Hauerwas, a professor in Duke's School of Divinity, told John Taylor.

At the Slam Dunk competition before the 1991 All-Star Game, the Celtics' Dee Brown, who wins the contest, inflates his **Reebok Pumps** before each attempt, and **the sneaker scores big with schoolkids.**

TheWeinsteins

BOB AND HARVEY'S EXCELLENT ADVENTURE



DANA LIXENBERG

HARVEY: We grew up in Flushing, and we went to the Mayfair movie theater to see foreign films.

BOB: But they weren't even called "foreign films." They were called "art films." As if there was some planet called Art . . .

HARVEY: . . . where films come from. And you know, the famous story that we've told a thousand times, is when we went to *The 400 Blows*. We thought it was a sex movie. We were 14 and 12 . . .

BOB: . . . so for me it would have been an educational film at that point.

HARVEY: So we took all our friends to see the movie, and they left because it was black-and-white; I made him stay because he was my younger brother. And we liked it, so we kept on going back and seeing the movies of Fellini, De Broca, Truffaut. So it was like having our own Cinema Paradiso in the backyard. Because the Mayfair Movie Theater was . . .

BOB: . . . you could walk there.

HARVEY: . . . you could walk there from our house. When the movies were sexy, we used to get our dad to take us. Certainly those were the influences.

BOB: Without a doubt. It's funny. Now there are event movies. Then, it was just "I'm going to see a movie." They were just movies, but the director meant to say something. That's what we're trying to do at Miramax. If people say, "I'm going to see a movie," we want them to walk out entertained, but also thinking.

HARVEY: I went to the University of Buffalo. The school was broke. So they couldn't afford to do a Stephen Stills concert, and I found the money privately, produced the show, made some money, and I started producing concerts privately out of an old movie theater that we had in Buffalo. I brought Bob in to run it.

BOB: I was at the State University at Fredonia. I spent all my time listening to music or watching movies, and not going to class. Then Harvey gave me the opportunity. He was running concerts out of the Century Theater, but it didn't pay, just having concerts. So we programmed movies. A typical bill, all in one night, would be *Alice's Restaurant* followed by *2001: A Space Odyssey*, and because it was a concert hall, it was known to that crowd, we'd run every concert film there was. I know them all. So we showed these for $1.50 for all three movies. By the late seventies, Harvey was sort of phasing out of the music business, and I was very interested in broadening out from the exhibition side. We went to the Cannes Film Festival. We were like two guys going to the prom—we didn't know anybody, we just loved film. So we bought *The Secret Policeman's Ball* with the money we had saved up.

HARVEY: Cannes! We heard that's where they sold movies. We shared a bed. And one movie led to another. It was like a path. From *Secret Policemen's Ball*, to *Crossover Dreams*, to *Darling Vera*, to *sex, lies and videotape*, to producing *Scandal*.

BOB: We had seen that this is the future. We had seen films that we could

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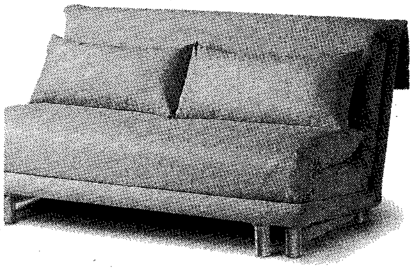

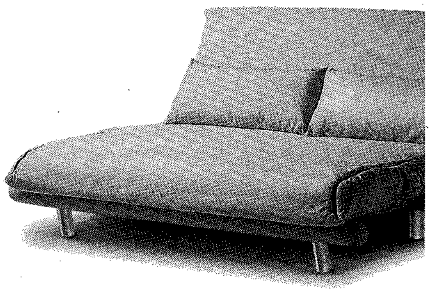

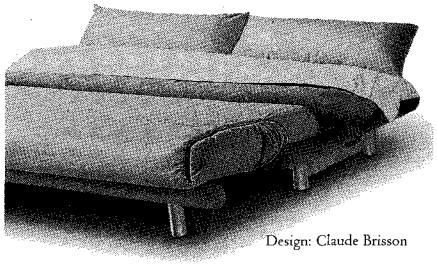

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have bought or directors that we could have worked with, but we didn't have the financing to take it to the next level. So we went out looking for financing from banks. We were after quality films, the films that we liked to see. We had a rule early on, which was just buy them for what we like, not for any formula.

HARVEY: Our outsider status is very important to us. It keeps us human, normal. I love New York. We can go to the grocery store and not bump into guys who want to do a three-picture deal.

BOB: We stayed in New York because the Knicks play in New York City. When they move, we'll think about moving.

HARVEY: Even if they move, I'm not going.

BOB: All right, good enough.

HARVEY: Because this is New York, and you meet people who don't work in the entertainment business or who aren't in the movie business, and you can have a cup of coffee with the guy at the diner.

BOB: And he doesn't give a shit what . . .

HARVEY: . . . you do . . .

BOB: . . . or whether you win the Oscar.

HARVEY: We flirted with all that. Bob and I directed a movie for Universal called *Playing for Keeps.* We produced a movie which Orion distributed that Bob wrote and I produced called *The Burning.* So there were always flirtations. But we were always New Yorkers, and we were never leaving New York.

BOB: And still to this day we don't believe in working for anybody else.

HARVEY: Cutting to the chase, Bob sees *sex, lies and videotape* at Sundance, and at that time, spending a million dollars for an American independent movie was unheard of, but he thought that it would do incredibly well. I thought it would do less than he did. But he just knew. And it grossed $17 million.

BOB: So basically, we put our money where our mouth is. With more money, we were able to do one thing that nobody, I believe, up to that time had done. Which was to take these art films that we grew up with, which became the American independents or just independent films wherever they were made, to a bigger audience. We believed that there's an audience. That there are millions of people out there that have the intellect and want it.

HARVEY: What we did was, we gave them these movies. Now there are tons of good movies. We fought for good cinema. We were selling what had been considered unsaleable films. Innovative marketing techniques just seemed to be a natural way of busting these movies out. With *My Left Foot,* we pioneered the use of videocassettes, sending them out to the voters for the Oscars. Then with *The Crying Game,* the idea was, "Can we develop something like keep-the-secret?" And to give you an idea of how successful that was, in France and England the movie was owned by other people, and they didn't use the secret, and the movie was not successful. The marketing concepts that later on were used in *Pulp Fiction* and other movies grew out of *The Crying Game.* The fact that you could shock, wake up, grab attention for a movie became a cornerstone concept of the company. Disney bought Miramax [for a reported $80 million in 1993]. Then, we get to '95 [when seven Miramax releases garnered 22 Academy Award nominations]. The first movie I green-lighted after Disney was *Pulp Fiction.* I think that turned the corner on the business. That's what made us the so-called envy of Hollywood. That's when everybody started to say, "Let's compete with them." For us, Quentin Tarantino is what Reggie Jackson was for the Yankees, what Michael Jordan is for the Bulls. *Pulp Fiction* rewrote the rules of movie-making. Nonlinear plot, non-chronological. Yet it somehow all worked. It combined the great American *noir* gangster classics with a sort of European sensibility. And it was unlike anything else. I mean, the movie is a masterpiece and will go down as a masterpiece. Time will never hurt that film; it will only make it better and better.

BOB: Competition just keeps us innovating all the time.

HARVEY: So Bob started Dimension [a genre film subsidiary], because he felt all the studios were just going to try to crush us. They actually forced us into franchise situations like *Scream.* And I think in years to come, Bob will have a *Star Wars* and a *Titanic.* Those kinds of things will come out of his division, not mine; Miramax is not going to change. But there are no limits. If you follow your heart instead of your head, you can do incredible things.

Interviewed by Michael Gross

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AUGUST 19

The Crown Heights riots start by accident, literally: A car that is part of the Lubavitcher Rebbe's motorcade runs a red light, is sideswiped, and skids into 7-year-old Gavin Cato, who is killed playing on his stoop. That particular motorcade "was always careening through the streets, running lights," one minister told New York. "An accident was bound to happen." The fatal stabbing of rabbinical student Yankel Rosenbaum by **a mostly black mob screaming "Get the Jew"** during the subsequent turmoil on the community's streets is, of course, no accident. For three nights, Hasidic residents of Crown Heights are under siege as the city's racial cold war finally boils over. Mayor Dinkins, a longtime supporter of Jewish causes, suffers irreparable damage by mostly sitting on his hands.

SEPTEMBER 30

The Gray Lady gets a hip young escort. "Arthur Sulzberger has been putting his mark on the paper so unmistakably that it is now possible to see the shape of the post–Punch Sulzberger *Times*," wrote Edwin Diamond. "Whether young Arthur's *Times* will be better or worse than the one his father supervised for almost three decades is unclear. **Certainly, it will be a different *Times*–**as different as the contrasting temperaments and generational interests of these two idiosyncratic men: father and son, patriarch and heir, former Marine and former biker."

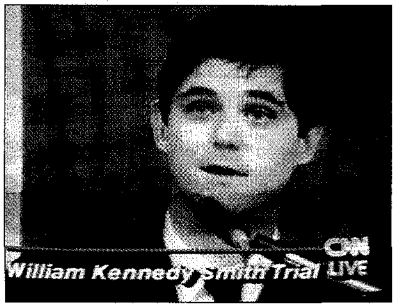
WOODY IN WONDERLAND
How Hollywood Studios Would Make His Movies
By John Taylor
THE MICK IN FAN HEAVEN
At 60, No. 7 Is More Popular Than in His Prime
By Ross Wetzsteon
NEW YORK
Old Times, New Times
As the Paper Passes From Father To Son and Fights the Same
By EDWIN DIAMOND

1991

AUG SEPT OCT NOV

AUGUST

Setting the stage for the William Kennedy Smith rape trial, O.J., and the Nanny, Steven Brill, former *New York* writer, has this to say about the founding of Time Warner–backed **Court TV:** "We're going to **exercise judgment** and taste here . . . but I start from the bedrock position that the courts are a public process."

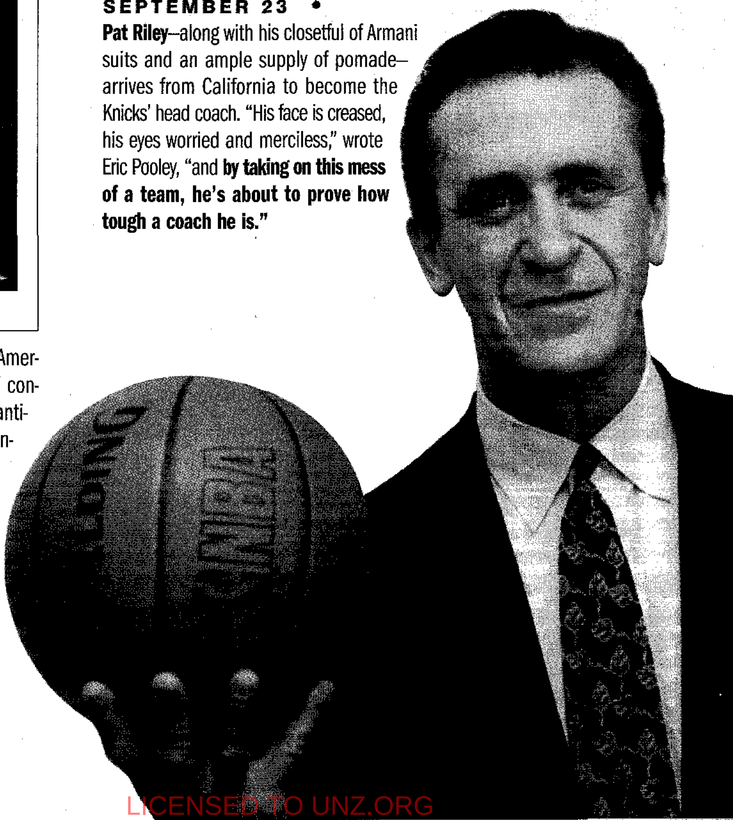


SEPTEMBER 2

Leonard Jeffries, chair of City College's African-American Studies Department, ignites a firestorm of controversy with his Afrocentric, multicultural, anti-Semitic views. In a speech given at a state-sponsored black arts festival in Albany, he argues that "black Africans of the Nile valley" are the source of all science, mathematics, and religion. He postulates that **"rich Jews" financed the slave trade.** Jeffries also claims that Jews engineered Hollywood's "system of destruction of black people."

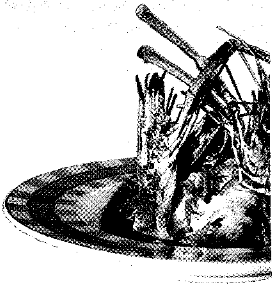
SEPTEMBER 23

Pat Riley–along with his closetful of Armani suits and an ample supply of pomade–arrives from California to become the Knicks' head coach. "His face is creased, his eyes worried and merciless," wrote Eric Pooley, "and **by taking on this mess of a team, he's about to prove how tough a coach he is."**



OCTOBER 28

Sake-cured-salmon spring rolls, anyone? Gray Kunz's **Lespinasse pushes Pan-Asian cuisine.** Kunz's "minimalist cooking," wrote Gael Greene, "speaks of the Girardet training, the Asian exotica of his Hong Kong years, **fused in glorious alchemy."**



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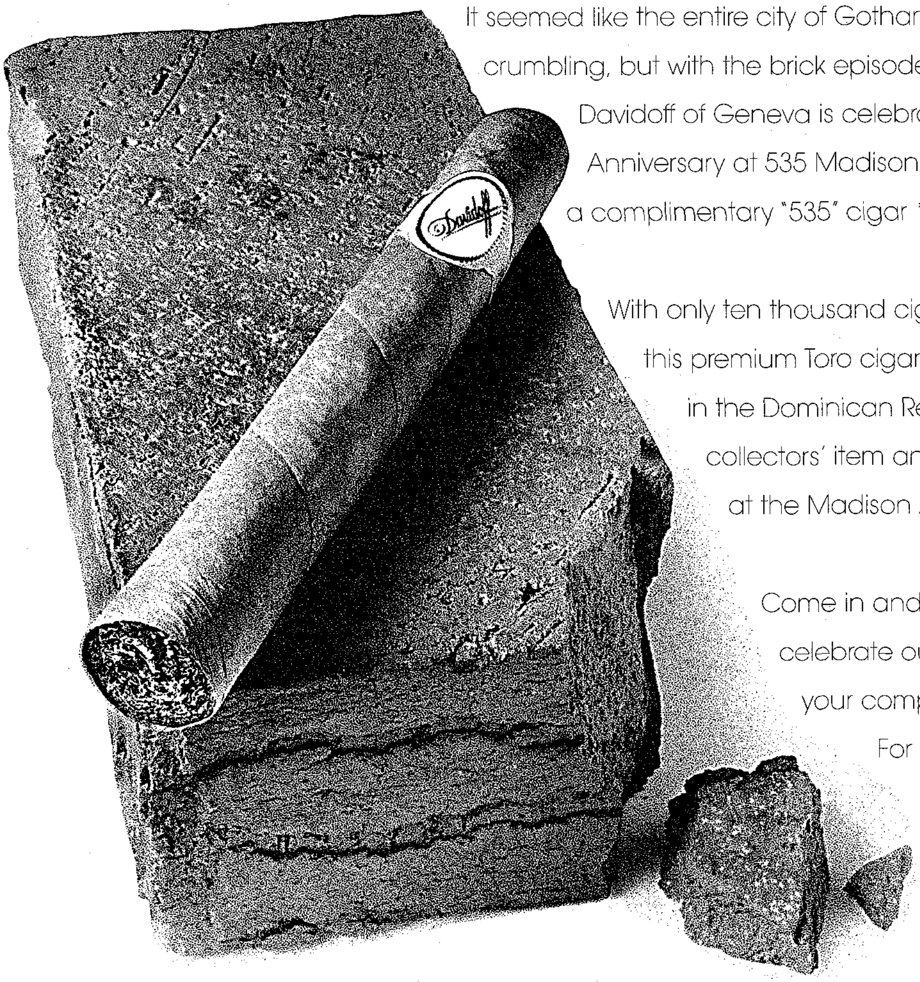

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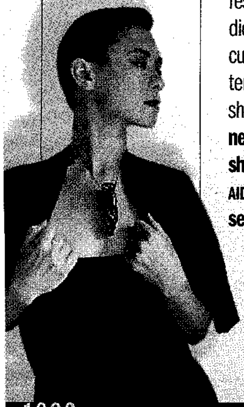
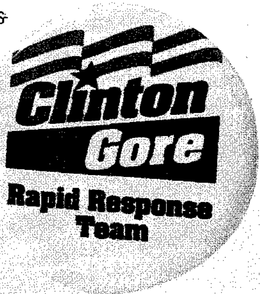
JANUARY 20

Bill Clinton, still relatively unknown, is the front-runner for the New Hampshire primary, with a five-point plan for every social ill. **"There was a casual, effortless quality to the performance,"** wrote Joe Klein in the first national cover story on the candidate. "Clinton wasn't reciting. He was having fun."

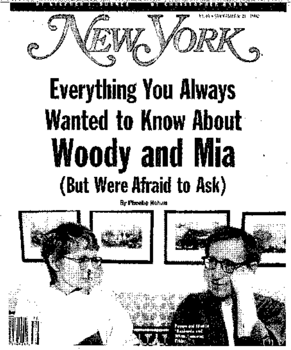
JANUARY 24



Tina Chow, the ex-model, chunky-jewelry designer, and wife of restaurateur Mr. (Michael) Chow, dies at 41. Having publicly discussed her illness in an attempt to warn women, she is **the first prominent woman to admit she was infected with AIDS through heterosexual sex.**



For New Yorkers like Gianni Versace, Tommy Tune, and even Ashton Hawkins–not to mention thousands of "aspiring models" and assorted Rollerblading hangers-on–**Miami's South Beach is the winter SoHo.** And the problems of the big city aren't far behind. "There's already a bridge-and-tunnel problem on weekends on Ocean Drive," one architect told *New York.*


New York

Everything You Always Wanted to Know About
Woody and Mia
(But Were Afraid to Ask)

By Phoebe Hoban

JULY 13

Tabitha Soren covers Madison Square Garden's Democratic National Convention for MTV, **assisted by various "floor reporters," including Dave Mustaine, the lead singer of Megadeth.** Though great efforts are made to energize the famously apathetic twenty-somethings by organizations like Lead or Leave and Rock the Vote as well as MTV, turnout in November is up only 2 percent from 1988.

AUGUST 17

Woody Allen's affair with Soon-Yi Previn, the 21-year-old adopted daughter of his longtime partner Mia Farrow, is batted around in the headlines. Allen's not-fictional-enough *Husbands and Wives* hits the theaters a month later. "It's a behind-the-scenes prequel to Woody and Mia's offscreen crimes and misdemeanors," wrote Phoebe Hoban. "It's as if, like the picture of Dorian Gray, **Allen's films served as his conscience, leaving him free to misbehave in three dimensions."**

1992

FEB · MAR · APRIL · MAY · JUNE · JULY · AUG · SEPT

APRIL 21

After a five-year overhaul by landscape architects Hanna/Olin, **Bryant Park**–previously home to junkies, prostitutes, and the homeless–reopens to midtown executives. **"Big shrubs and trees will be wired; if anyone tries to remove one, an alarm will go off** in [a] Beaux-Arts maintenance building," wrote Eleanor Dwight.

MAY 19

Amy Fisher, a 17-year-old high-school senior who's been having an affair with Joey Buttafuoco, an auto mechanic, pays his wife, Mary Jo, an unexpected visit. "The next thing that Mary Jo Buttafuoco remembers is that she felt her head 'exploding,' " wrote Jeanie Kasindorf. "The .25-caliber bullet smashed into her head. . . . 'S–,' she remembers saying to herself in the split second before she lost consciousness. **'The little bitch got me.' "**

JUNE 28

The **Guggenheim Museum** reopens after two and a half years of renovation. Frank Lloyd Wright's masterpiece has been amended by architects Charles Gwathmey and Robert Siegel and now includes a more rectilinear extension and a sculpture garden. Though the renovations vastly expand the gallery space of the original "chambered nautilus," **they're not popular with purists, who wear buttons saying DON'T WRONG WRIGHT** and disparage the annex because it makes the museum resemble "a giant toilet bowl."

JUNE 30

S. I. Newhouse catapults editor **Tina Brown** from *Vanity Fair* to *The New Yorker.* "A whole community sees this as an act of cultural vandalism," one writer told *New York.* Some old-guard stalwarts depart instantly; others huddle in their offices as **Brown signs on a fashion photographer–Richard Avedon–and banishes the anonymous "friend" who "writes" from the "Talk of the Town" section.** She will ultimately win the war of attrition–but still hasn't turned a profit.

The offenses of Clarence Thomas and William Kennedy Smith are a concrete foundation for the Year of the Woman and the weekly meetings of **WAC (Women's Action Coalition),** a new feminist group with 500 or so members. Confronting Cardinal O'Connor as he marches in Manhattan against abortion, **members shout, "Keep your rosaries out of our ovaries!"** WAC, one member says, "makes it cool to be feminist again."

SEPTEMBER

Rush Limbaugh, the 270-pound Republican court jester, goes on late-night TV in the wake of his insta-best-seller *The Way Things Ought to Be.* An example of his then-cutting-edge right-wing humor, sung to the tune of Dion's "The Wanderer," is "The Philanderer": **"Cause I'm a Kennedy / Yes, I'm Ted Kennedy / I sleep around, around, around, around. . . ."**

OCTOBER 30

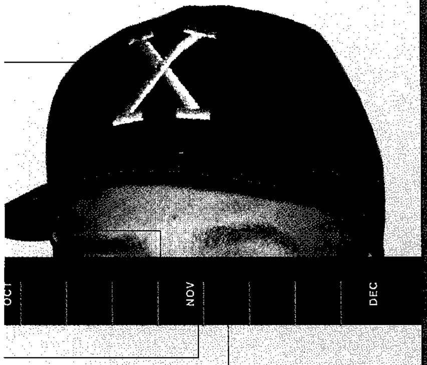
The day after **Lemrick Nelson Jr. is acquitted** of murdering Yankel Rosenbaum during the Crown Heights riots, defense lawyer Arthur Lewis Jr. takes his client and several members of the jury out for a victory celebration. There are hugs and toasts all around. It is hard to explain the in-your-face callousness of the display, given that Nelson–acquitted or not–was unquestionably part of the mob screaming "Kill the Jew." As Craig Horowitz wrote, "**Mayor Dinkins tried to talk the problem away,** appearing before countless Jewish groups throughout November, but no matter how good his intentions, the strategy wasn't working–tempers remained short, memories remained long, and attitudes were becoming ingrained. . . . Haunted by the rhetoric of his own 1989 campaign against Ed Koch–'The tone of the city does get set at City Hall'–the mayor was now the symbol for Jewish rancor and rage, just as Mayor Koch had been the symbol for black rancor and rage in the aftermath of the Yusuf Hawkins murder."

OCTOBER 21

Is $50 too much to pay for ***Sex,*** Madonna's Mylar-wrapped photo album? Steven Meisel snaps Madonna ("the world's most advanced human publicity-seeking missile," wrote Michael Gross) acting out sexual fantasies, from naughty schoolgirl to bondage queen. The book's centerpiece—**showing her prostrate in the rolling tide, revealing all of her Madonna-talia**—gives more weight to the criticism that the singer has become overexposed.

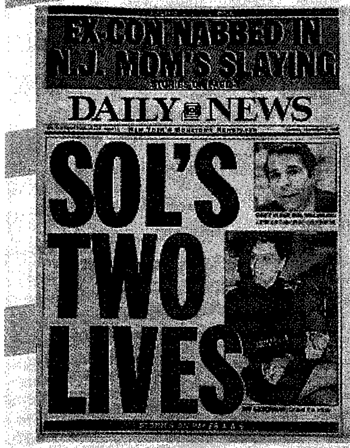
NOVEMBER

Malcolm X, Spike Lee's biopic, launches a million caps, worn by whites as well as blacks. Lee urges African-Americans to play hooky to see it.



NOVEMBER 5

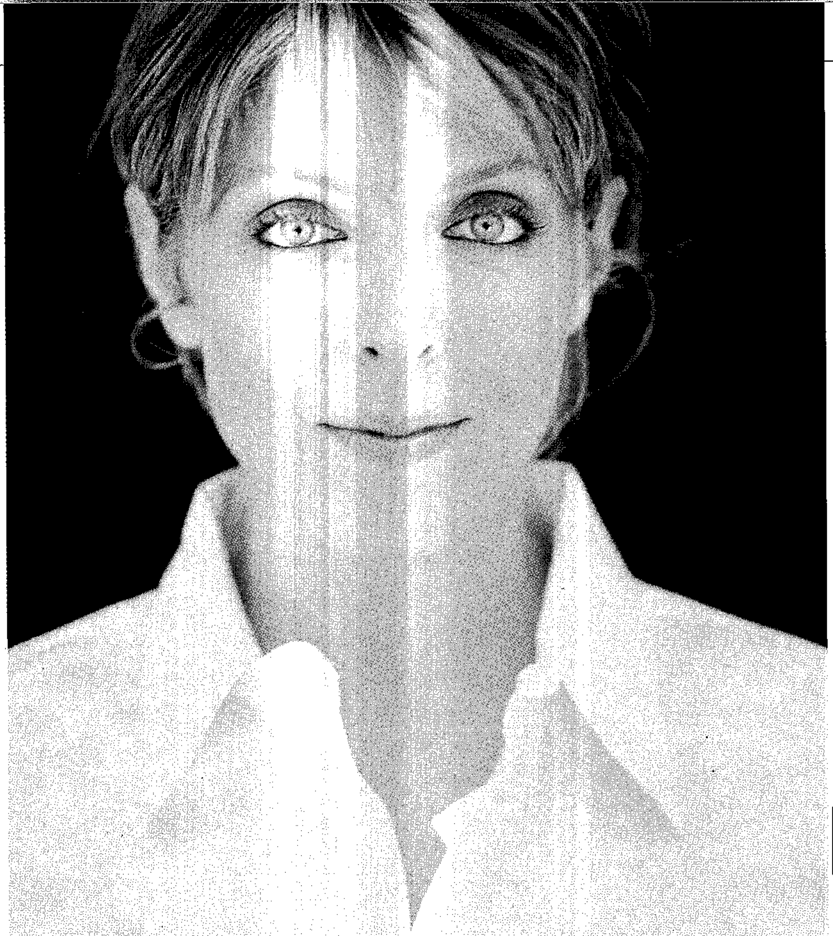
FBI agents bust Sol Wachtler, chief judge of the New York State Court of Appeals, for harassing Republican fund-raiser and ex-lover Joy Silverman. Wachtler, who stalked Silverman while dressed as a cowboy and **sent a condom in an obscene greeting card** to her daughter, later claimed that a prescription-drug cocktail made him do it.



EX-CON NABBED IN N.J. MOM'S SLAYING

DAILY NEWS

SOL'S TWO LIVES



NIGEL PARRY/CPI

MarlaMaples

TABLOID LIFE

I STARTED WORKING IN GEORGIA AND North Carolina, doing commercials and low-budget films. When I was 18, I joined the Screen Actors Guild, and after college I came to New York. I had a studio apartment in Chelsea, $400 a month, and I started studying at HB Studios.

I met Donald Trump in '85. I ran into him several times throughout the years. We knew we had this connection, but it wasn't appropriate timing. So we'd spend a lot of time on the telephone with each other without ever being out together in public. By '88, I knew I truly loved this guy.

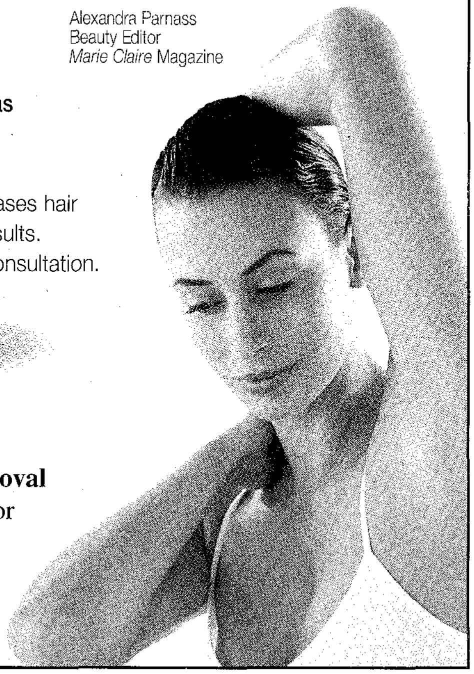
In New York, I had not had my name in the papers. At home, sure. I was homecoming queen. I was star of my basketball team. But nothing really prepares you for a city like New York, especially when you become known.

I was made to believe there was a plan in place for ending Donald's previous marriage. I pulled away because I wanted to allow him the time to deal with his wife. I wanted to stay as far away as I could from that. That was the intention. But then "Page Six" ran my photograph and my name.

When we saw each other in Colorado, Ivana and I, it was just a moment of both of us wanting to know the truth. It was good that the truth became known, but that was also when the real pain began. I realized that we had both been deceived. You're left in a very uncomfortable position—and the world knows about it. About a month later, Ivana went public when Donald was in Japan for a Mike Tyson fight. Very, very smart. I was in New York watching the fight. My mom is there and my friends, and we see Donald sitting in the crowd, and then a flash comes across about Donald and Ivana divorcing. I have no way to reach him. Everything starts spinning. I didn't want to be associated with this, even though of course I was. I said, "I'm running away as far as possible."

Nobody found me. And what was so amazing and sad about the media is that they would just make up places

Hair and makeup by Assumpta for Susan Price. Styling by Leah Levin.



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Alexandra Parnass
Beauty Editor
Marie Claire Magazine

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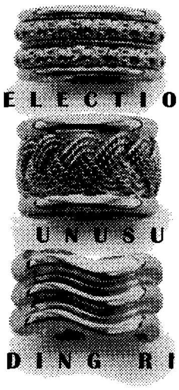

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where I was. It was so far from the truth. A friend of mine was in the Peace Corps in Guatemala. I ended up traveling there with a friend's passport. I knew if I used my own they would find me, and the idea of being in a foreign country alone with the press after me was terrifying. I stayed for a month, away from all that chaos.

I would check in with my parents, check in with Donald—I wouldn't tell anyone where I was. We talked in code. I was afraid the phones were bugged. I'd had no idea of how the media could work. At that point, every story was being made up. My true friends weren't the ones speaking. It was people who never knew me, making up stories. Even my local paper put a $1,000 bounty out for information about my whereabouts. Finally, I remember my dad and Donald saying, "You've got to come back and deal with it." The problem with losing your anonymity is that you can never go back. My personal life was now fair game. And that's what hurt me.

Donald and I still really wanted to be together, but I was fighting to keep what we had privately, and once the world gets involved in your life, little by little it breaks it down until you forget what it was in the first place. What was a really private and nice relationship was judged and made to be something ugly.

I loved this man. Yes, I was young, but it was my choice. I was romanced, I had Mister Charm all over me, and it was very hard to say no. When that man wants something, he'll stop at nothing to get it. And I also believed in the good of him.

Once we started going out in public, an image was expected. The hair and the makeup and the designer dresses, and you become a caricature of yourself. And I think what he loved about me the most was that I wasn't part of that world. But once we were together publicly, he wanted to change me into that social animal. I look back at old photographs and videotapes, and I go, "Who was I trying to be? Who was I doing this for?"

I was fighting, at every moment, for a bubble of privacy. And I was constantly being befriended by people who would then betray my trust. I began to wonder, "Is anybody real in this world?" I finally said, "I can't live being carried by this wake. I've got to remember why I came to New York in the first place." I'd met Pierre Cossette and he said, "There's a role for you in this play, the *Will Rogers Follies,* honey. When you're ready, call me up and I'll set up an audition." I remember the day when I finally had the courage to make that phone call.

I went to work. That was a turning point. When you have to do eight shows a week, and your name is up there on the marquee, no matter what is going on at home or what's on the cover of the newspapers, you've got to do your job. I performed for nine months on Broadway, and then I went on the road with the show.

The bad thing was watching the relationship fall apart. If we could have somehow stayed away from the public and the press, it might have been different, but every private issue seemed to be played out on the front page. When I first separated from Donald, they had me back with the guy I dated years ago, Michael Bolton. They had me doing rendezvous with Kevin Costner, and living with Kathy Lee Gifford. None of which was true. It is so outrageous, but it didn't slap me in the face like it did the first time, because I knew it was coming.

When we separated, everyone was saying, "This is your chance—say what you're feeling." But I couldn't. I did not want to get in a slugfest. I had to take the high ground. All I know is that today I have a little baby. She knows who I am. My friends know. My family knows.

I guess I was holding a reserve inside all along. I knew that when you're with someone as powerful as Donald, you have no choice. You can get lost within that power if you're not careful. I started relying on that strength. I'd been preparing throughout the years. A couple of years ago, I created a production company. Right now I am so happy in my work.

The press coverage was a destructive force in my life. It was destructive to our relationship. It was like a fire. It was like, "We're not going to stop until we've shown that we can destroy this thing." So now the relationship is gone. Now I start fresh. Now I begin where I was at 21 years old, embracing the unknown. I've made peace with the past. I have learned a lot. I know who I am. I know where my strengths lie now. I don't want to jump in too quickly, have to swim too hard against the current. I've been swimming upstream for the longest time. I want to go with the current, at least for now!

Interviewed by Michael Gross

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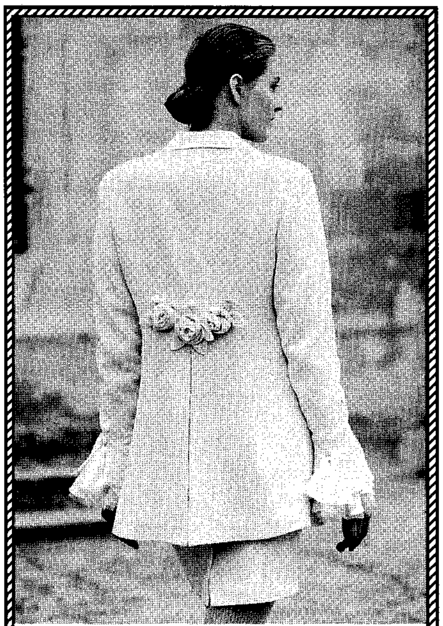

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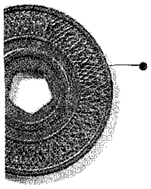

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JANUARY 21

Attorney general nominee **Zoë Baird** admits to the Senate Judiciary Committee that she employed an illegal alien as a nanny (Judge Kimba Wood will drop out of the running for the same reason), prompting widespread discussion about **just how much of a good scout you have to be to hold public office**—and, of course, about the difficulties of getting good child care.

MARCH

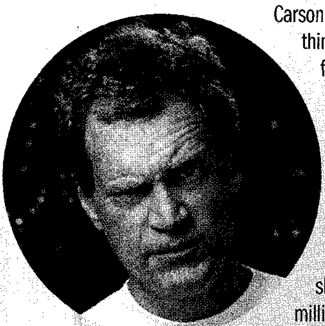
The **"grunge"** collection by Marc Jacobs for Perry Ellis tramps into stores and wins him fashion's CFDA award (even if his label is shut down shortly thereafter).Others try for the same high-pitched dishevelment, but Jacobs's **strangely elegant inelegance** is hard to match.

MAY 4

Tony Kushner's pageant of a Broadway play, ***Angels in America,*** transforms the AIDS crisis into a national drama and **wins a Pulitzer, but loses money.**

OCTOBER

The mayoral race between incumbent David Dinkins and Rudy Giuliani hinges on **"quality of life."** A Harris poll released during the campaign reveals that 45 percent of those questioned said they were **likely to move out of the city** over the next three years—40 percent of them because of crime.



The wrestling match between Jay Leno and David Letterman to succeed Johnny Carson isn't about which millionaire funnyman NBC would choose to host a 90-minute talk show. No, this is about an issue fundamental to the future of the Republic: **Who will be our next Chief Executive Wisecracker?** Shy Dave, who has worshiped Carson from childhood and doesn't want him to think he is after his job, lets his eyes wander from the prize, and Jay snatches away the contract. But after enlisting CAA agent Mike Ovitz as his ambassador, **Letterman finds the world at his feet.** NBC toys with the idea of dumping Leno and his potty-mouthed agent, Helen Kushnick. CBS ultimately ropes in Letterman, handing over the desirable 11:30 time slot, the Ed Sullivan Theater, and a $12.5 million–plus contract.

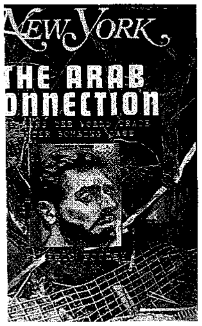
1993

JAN FEB MAR APRIL MAY JUNE JULY AUG SEPT OCT NOV

Other top figures in the business are hesitant to call what **Judith Regan** does "publishing," but there's no doubt that with a list containing the likes of Howard Stern, Rush Limbaugh, and Beavis and Butt-head, the temperamental Simon & Schuster editor is selling a lot of books. **"The public, rightly or wrongly, has an appetite for looking through keyholes,"** said Roger Straus of Farrar, Straus & Giroux. "My partner, Giroux, calls them 'ooks,' because they're not quite books."

FEBRUARY 26

A car bomb explodes on the second level of the World Trade Center's underground parking garage just after noon, killing six people and forcing the evacuation of more than 50,000 from both towers. Many are trapped for hours in dark, smoke-filled stairwells and elevators, and a class of kindergartners from P.S. 95 in Brooklyn stranded on the 107th-floor observation deck takes all day to walk to the ground level, singing the *Barney* theme song on their way down. Less than a week later, Mohammed A. Salameh, a follower of Sheikh Omar Abdel-Rahman, a militant Islamic leader whom the INS is trying to deport for polygamy and check-kiting, is apprehended after he attempts to recover the $400 security deposit on the van used to plant the bomb. **"I cannot believe that such devastation could be caused by someone so dumb,"** one detective said.

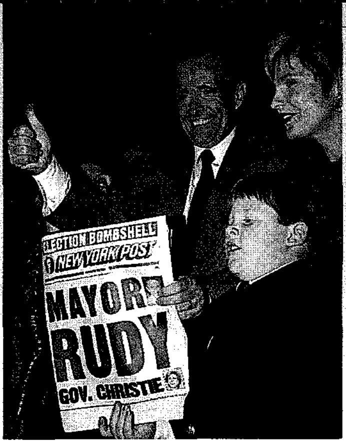


APRIL 30

Barnes & Noble's new 32,000-square-foot Upper West Side superstore has a café serving Starbucks coffee, armchair-filled nooks, and a massive children's section with a stage for storybook times. Book lovers simultaneously relish the 30 percent discounts and feel sorry for nearby mom-and-pop shop Shakespeare & Company. B&N executives, however, insist they're helping the book business overall: "We're turning people into book buyers. **We're making a bookstore a place to go—even at 11:30 on a Saturday night."**

MAY 10

"Right now I feel like a novelty act," says one lesbian comedian. "I hope we aren't all just having our own fifteen minutes of fame." **Lesbians** suddenly loom large on the cultural radar, boosted by magazine-cover girl k.d. lang and **a diva dustup between Sandra Bernhard and Madonna** over the affections of Ingrid Casares. "We are," said a lesbian book editor, "the only untold story." Lesbian Avengers, a new ACT UP–type organization, pickets *Self* magazine, which planned to hold a sales conference in Colorado, where an amendment had been passed excluding gays from antidiscrimination laws. "It was quite funny," said Phyllis Lutsky, a Lesbian Avengers founding member. "We said we wanted to talk to the editor, Alexandra Penney. She ran screaming into her office and called security. Two days later, *Self* canceled the conference."



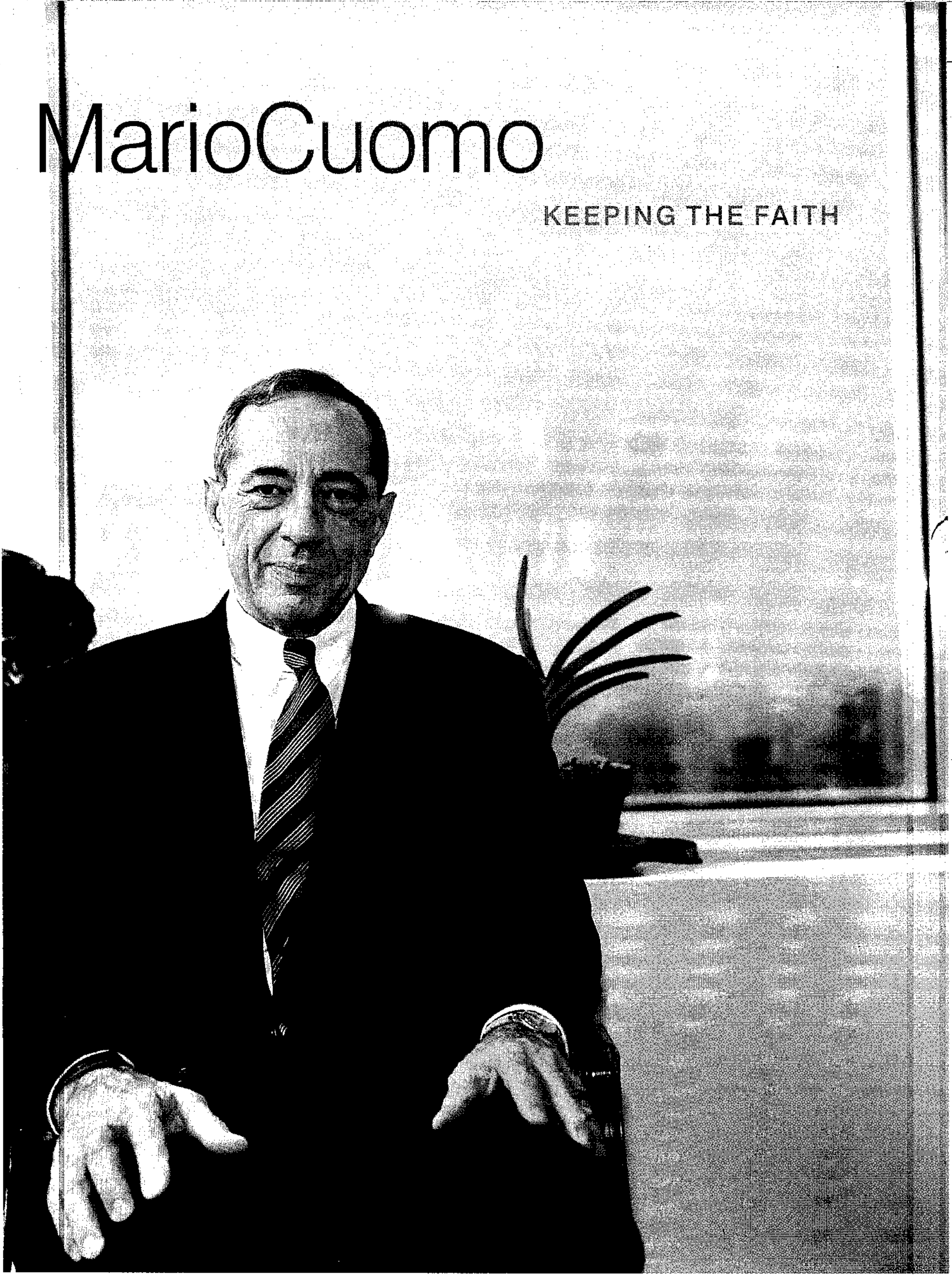
NOVEMBER 2

Thanks to heavy turnout in Staten Island, **Rudy Giuliani edges David Dinkins** in a mayoral election split along racial lines. **He quickly goes to Harlem** to mend fences, but leaders adopt a wait-and-see attitude. "There's a *possibility* of renewed protest," Al Sharpton said.

Why can't Johnny read? **Attention-deficit disorder (ADD)** emerges as the leading psychiatric diagnosis for children—a learning disability that can be medicated away with Ritalin. "I just knew this was the kind of thing that was going to appear in *New York* Magazine in the year 2000, about how all these **terrible parents put their kids on drugs** because they couldn't handle them," said one parent.

MarioCuomo

KEEPING THE FAITH



DANA LIXENBERG

I HAD NOT EVEN THOUGHT OF RUNNING for president until one day in 1991, at a small fund-raiser, completely unanticipated, someone stood up and said, "Hey, Mario, in all the years we've supported you, we've never heard you talk about the presidency, and we want to know why not." Matilda was there. I said, "Well, you know, the truth is, Matilda and I have never talked about it. The family and I have never talked about it."

They didn't believe it, some of the people in this room. They said, "You were ahead in the polls twice. How could you not?" I said, "I know. Never once came up at home." And it never had. And they were astonished.

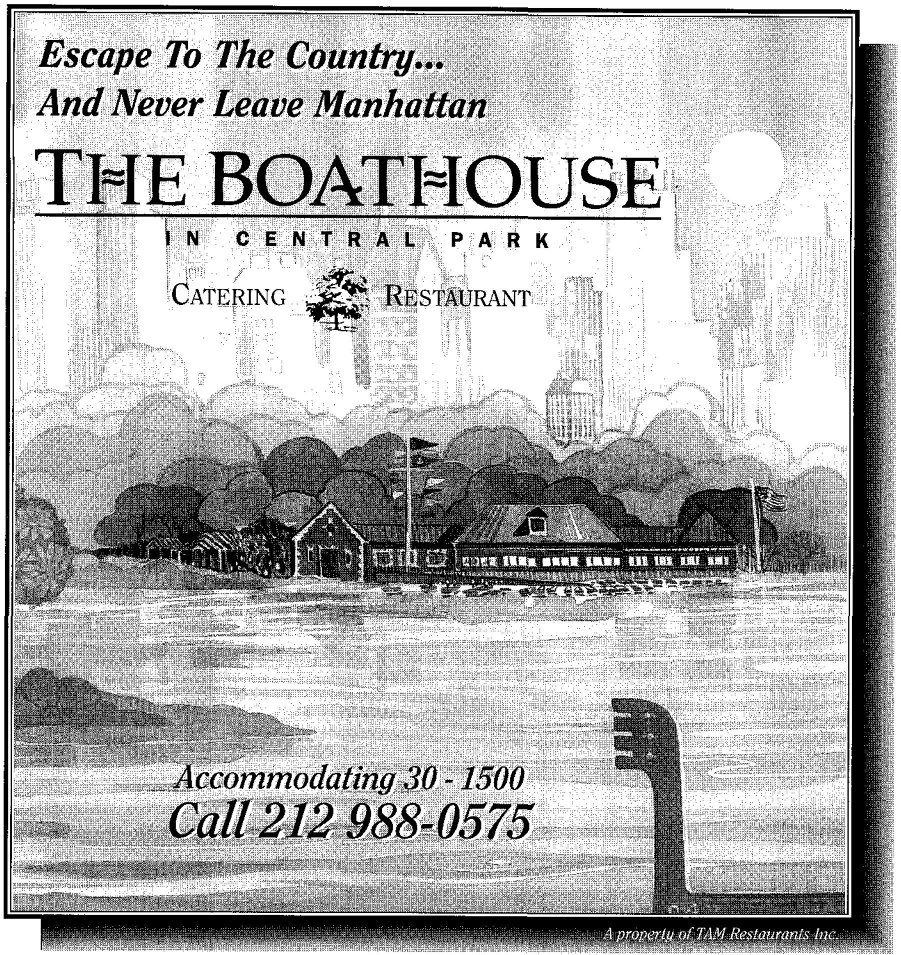
Vincent Albanese, an old, old friend of mine, and a lot of people in the room were Republicans whom I knew and liked; we started together from the old neighborhood and from St. John's, and they were with me because I was their friend, not because I was a Democrat. They didn't like Democrats, a lot of them. And they said, "You should look at the presidency." And with Matilda sitting in the room, I said, "You know, I owe it to you. If you say I should look at it, I will." I came out of the room; there was a press conference. I said, "We're going to look at the presidency."

A couple of months later, I said, "Everything is so good . . ." I mean, the polls were good. I was first in the polls. Money was there; everything was there. I said, "If I can only get the Republicans to make a budget." See, people forget, because it's arcane and no one knows about state government anyway and what the budget is and what it means. We were then in a recession in New York State. We were still in the recession of '89.

I felt, *The state's in trouble—this is no time to leave.* So I was trying to make a fifteen-month budget. The Republicans said no. [On December 20, 1991, as a jet with its engine running waited on a runway in Albany to take him to New Hampshire for the announcement of his candidacy, Cuomo decided not to run for president.] If I had left for New Hampshire without a budget, just imagine what the media would have done. And they would have been right. They would have said, "How dare you come to New Hampshire and say, 'The problem with America is the economy,' when you don't even have a budget for your state—and it's required by law?' "

It would have been hopeless for me. I would have walked away from my obligation as governor. And it would have been foolish politically because the media would quickly—and properly—have reminded me that I was contradicting myself by saying that I could help the federal government and the nation to strengthen our economy while at the same time I wasn't able to produce a budget in my own state.

That wasn't the only issue. Everything was an issue. The Mafia is a question every time an Italian raises his head. One guy (I won't mention his name because he's a fellow I like a lot, a famous national columnist) did a column that said, "He's a terrific guy, Cuomo, but there are no Marios down South." Like I would be some kind of strange beast in the South because my name sounds like an oratorio. What he really meant was Italian. But I nev-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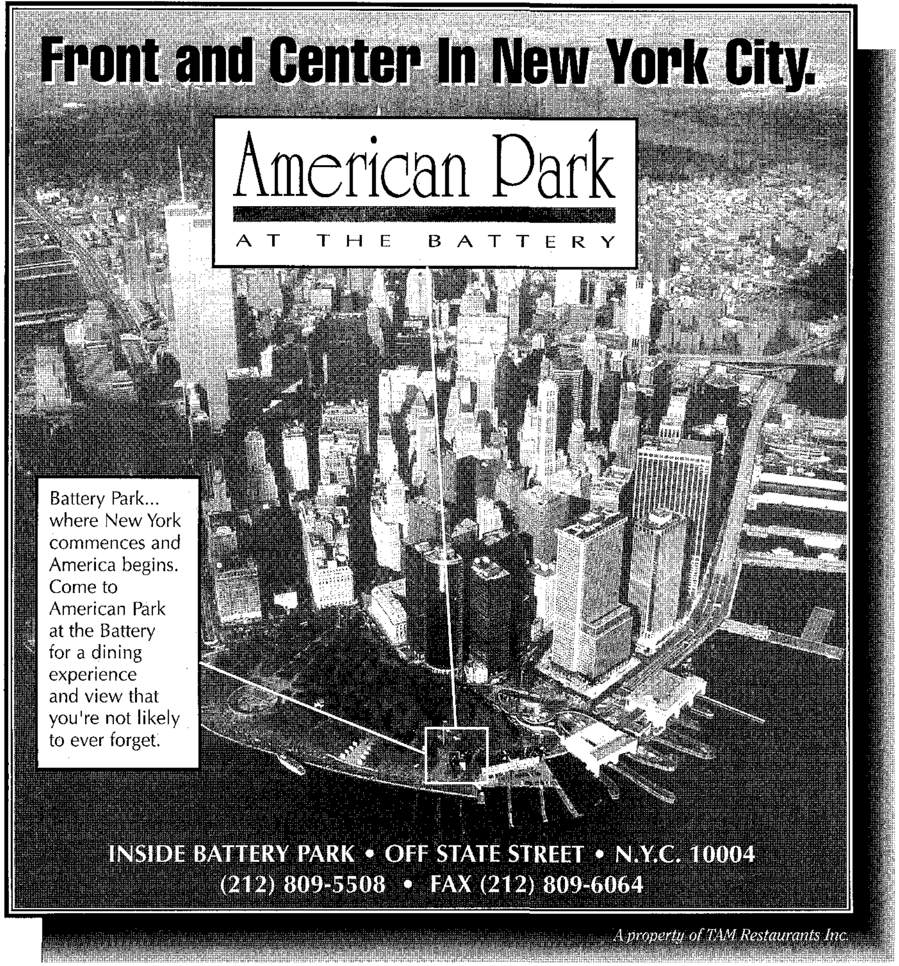
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er had a problem. People like Rudy Giuliani, God bless him, who was United States Attorney and who was not a political booster of mine by any means, and was ambitious for himself, said, "Look, nobody knows better than I do: This guy is golden." And that's very important to me. That reputation that I brought out of my political life is extremely important to me.

That would have been a reason to run for president, not a reason not to run. That's like saying you can't be president if you're a Jew; you can't be president if you're an Italian; you can't be president if you're a woman; you can't be president if you're a black. No, no. That was one of the reasons I ran for governor. So that was not a reason.

Colon cancer was mentioned as another reason I didn't run. Never did they mention 28-year-old blondes. Which I always took to be an insult. One of my daughters came to me and said, "Do you want us to start a rumor?" I said, "What would happen?" She said, "Everybody would laugh."

If I made a mistake in terms of running for president, the mistake was not in refusing to run in '91. It was in running for governor in '90, a decision I made because the state was in trouble. So do I have any regret? No. Look, I am the luckiest person I know. I have been given much, much more than I ever deserved. Life, you discover after you've lived it for a while, is largely a matter of circumstance and good luck. Yes, it helps to work hard; it helps to try to stay as honest as you can. But your health is not something that you can control. Having a Matilda is not something that everybody gets. Having five fantastic kids is not something you can earn for yourself. Being in the right place at the right time in 1982, when everybody else dropped out of the race because Koch came in—that you couldn't have arranged except through prayer. So I've been so lucky. The people of this state were so good to me. Letting me serve for three terms! My God. And I had no money, I had no friends, I had no reputation to begin with. How could I ever admit to regretting anything? I made a lot of mistakes, and they let me stay anyway for three terms.

I had a chance to go on the Supreme Court of the United States, and my whole family was more disappointed in my deciding not to do that than in my deciding not to run for president—much more. Because most of my family thought, *Gee, this is natural for Pop, and this is his thing, it's what he likes—he doesn't like the cocktail parties; he doesn't like asking people for money and all this other garbage of politics.* But I said no because we learned so much in twenty years of politics and twelve years of the governorship and eight other years serving. . . . I learned so much that I thought it would be a waste to just bury that under a black robe and limit myself to the very important work of a justice of the Supreme Court. I mean, what I am saying now about America's condition—if I were a judge, that would be still one more voice quieted on this subject.

In the 30 years or so that I've been in politics (and there's this interesting coincidence between *New York*'s celebration and my career), there has never been a time when we needed a progressive point of view more than we need it now.

Let me give you some facts. Five percent of America is now making $100,000 or more. That's the highest percentage ever. There are more millionaires and billionaires than ever. Here at Willkie Farr, where I am a partner, I tell my clients, and have been telling them for over a year, that the Dow Jones will be 10,000 by 2000. Owners, formidable investors, and high-skilled workers are having a bonanza. But there are 16 million children in danger of being involved in drugs, being victimized by violence, and made susceptible to teenage pregnancy, and we lead the industrial world in teenage suicide. The average family wage is $34,000. That's more than half of America not doing well enough to be worry-free, stagnant in wages. But what is not stagnant is the cost of higher education, the cost of health care, the cost of nursing homes, the cost of housing, the cost of automobiles—all escalating at beyond the inflation rate.

This would be my line if I were running right now. This is the greatest nation the world has ever seen, and we have had eight great years, but we are nowhere near what we could be. And the gap between the best of us and the weakest of us is growing larger even as we experience this affluence. And unless you conclude that you can have this kind of strength only by tolerating this kind of weakness—only if you say that—can you settle for what you have now.

Interviewed by Craig Horowitz

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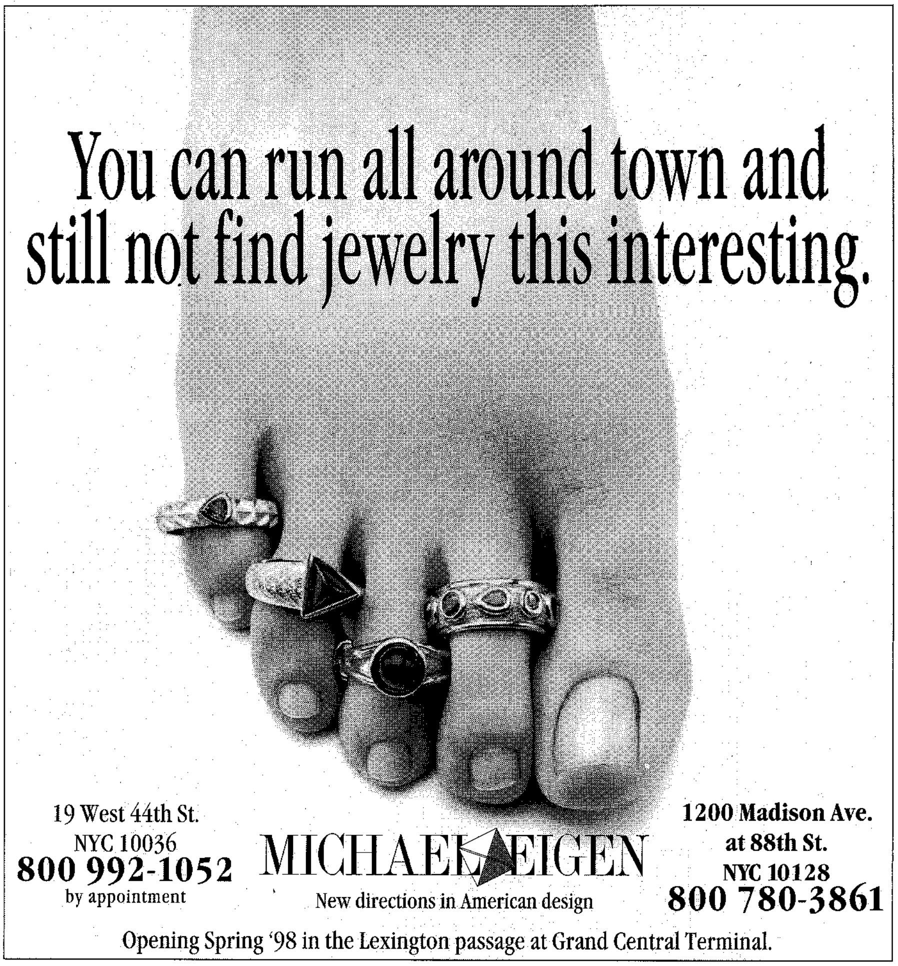

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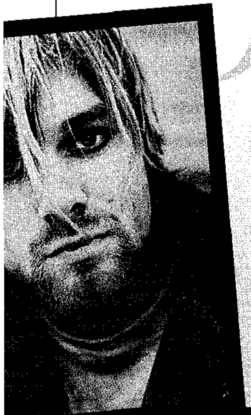
JANUARY 9

Little more than a week after Rudy Giuliani takes office, police burst into a prayer service at **Mohammed's Mosque in Harlem, responding to a 911 call (erroneous, it turned out) reporting a robbery.** A mêlée ensues, and eight officers are injured. **The mayor refuses to even talk to Sharpton and other activists,** saying, "They're going to have to learn how to discipline themselves in the way in which they speak."

At the same moment Rudy Giuliani and Police Commissioner Bill Bratton are getting tough on real-life perps, producer Steven Bochco and writer David Milch present ***NYPD Blue,*** a grittily eloquent show that helps **soothe middle-class anxieties about necessary force.** "I think the reason the show is popular is the same reason the cops are winning in real life," Milch said.



APRIL 8

Kurt Cobain commits suicide in his Seattle home. **"I'd rather be dead than cool,"** a lyric from the song "Stay Away," is interpreted by some as a sign that he was distraught over the band's success.

> "As a culture, we were becoming more hospitable to the idea that you had to kick ass and take names." —David Milch

JUNE 12

Rabbi Menachem Mendel Schneerson, the seventh rebbe of the worldwide Lubavitch movement, dies. Schneerson's social and political influence extended far beyond the 200,000 members of his Orthodox Jewish sect. Among his Eastern Parkway disciples (many of whom carried beepers to alert them if he announced he was the Messiah) debate has been raging for months about how to approach the question of his succession. **"We don't look at the rebbe as the CEO of a large corporation, where you can hire him, fire him, or replace him,"** Rabbi Manis Friedman told Craig Horowitz. "He's an intimate part of our lives, and no one can replace him."

FEB MAR APRIL MAY JUNE JULY AUG

Aromatherapy, colonics, and feng shui—**things New Age** are ascendant in Manhattan. Marla Maples Trump tells writer Ginia Bellafante she gets warmth and love from her rose quartz and admits **she takes baby Tiffany to the chiropractor for spinal readjustment.**

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APRIL 22

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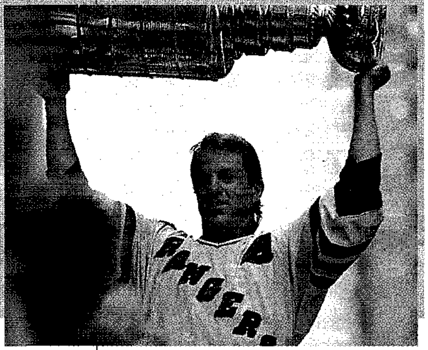
MAY 19

Jacqueline Kennedy Onassis dies of lymphatic cancer at age 64 with a battery of **cameras camped out on her doorstep.**

NEW YORK POST
JACKIE
1929 - 1994
World mourns a great First Lady
DAILY NEWS
JACQUELINE KENNEDY ONASSIS
1929-1994
New York Times

JUNE 17

America watches **O. J. Simpson's white Bronco** crawl down Interstate 5, tailed by the police and seven helicopters. Even NBC, broadcasting the crucial Game 5 of the NBA finals between the Knicks and the Houston Rockets, can't resist the spectacle: At 9:52 P.M., **John Starks loses out to the car chase.** Eventually, the network settles on an eerie split-screen effect, with the game relegated to the top left corner. The Knicks' 91–84 victory will put them one win away from a title, but most fans can't force themselves to care on a night another sports-world icon appears headed to the gas chamber. O.J., of course, would never get the chamber. And the Knicks would never get the title.



JUNE 14

The **Rangers,** under the guidance of coach Mike Keenan, win the Stanley Cup for the first time in **54 painful years.**

ChristyTurlington

MODEL STUDENT

THE SUPERMODEL THING STARTed in November 1989. Peter Lindbergh did a British *Vogue* cover with five of us: Tatjana, Naomi, Linda, me, and Cindy. That propelled us into doing George Michael's "Freedom '90" video. And in 1990, some of us from the video came out at the Versace show with that song playing. I'd heard from editors that the industry was quite dull at that time, and supermodels brought some excitement back into it.

Even though the media would talk about the supermodel grouping, that grouping didn't exist in our day-to-day lives. The truth is, we weren't really together a lot. We worked alone, had been alone before, and are alone now. But there became this whole other thing, talking about money and all of that. The media would print lists of what everybody made. Of course, nothing was ever accurate.

Supermodeldom is commercial. A supermodel is considered a good investment. Some clients seem to want a proven entity to represent their products. That's always been the case. But it was never something I relished. Not even for one moment. I mean, I feel fine about who I am and what I do. But there was definitely a point there that certain people didn't want to work with you because you were too out there and too commercial. I sometimes felt like, "Is there any escape from this?" I come from a family of three girls, so I wasn't looking to be a member of any group.

I'm at the end of my junior year at New York University. I study literature and art history. I'm doing this in four years—the same amount of time that it would have taken me when I was 18. I do the modeling I have committed to do. I do my contractual obligations. But apart from that, unless something is really good or really important, I don't feel the need to do it.

It's difficult to relate to what I do and what I've done. Certainly, when I go to school in the morning and there's ten buses that go by with Calvin Klein underwear ads, it's weird. I feel so separate and removed from it, and I did when I was in the midst of it as well. People project onto you. And early on, you're not aware of this deal you've entered into. Not everyone can recover from all that projection. I'm taking a course right now on pop culture, and I just pray each week that I'm not going to come up as part of some pop-culture phenomenon. People can be bitter about pop culture, and this is one of those things that's been exploited. I feel a little embarrassed to have been a part of that. It's a lot of work to bounce it back and turn it into positive energy.

I think whatever happened in modeling is not going to happen again. It was a moment, and it's over. It was a sign of the times, you know? Nobody has the attention span. You see that with everything—music, television, movies—it's next-next-next. There was that year or year and a half when it was at its peak, and it's left all of us with pretty good choices ahead of us. As for me, I couldn't be happier. I'm controlling it—I'm not in the whirlwind anymore.

Interviewed by Michael Gross

HOMAN/OUTLINE

The fashion world rubber-stamps the **$330 Prada nylon tote,** which doesn't need much advertising to make it onto everybody's shoulder. "Everyone was all over me, like **why can't we get more?**" says Judy Colinson, the Prada buyer at Barneys.

NOVEMBER 8

A little-known state senator from a small upstate town—**George Pataki**—catches a wave of Republican enthusiasm all the way to the governor's mansion. Why did voters reject Cuomo? "You could call it the dumb-blonde syndrome," Cuomo told Jacob Weisberg the previous August. "She was beautiful, therefore she couldn't cook."

OCT

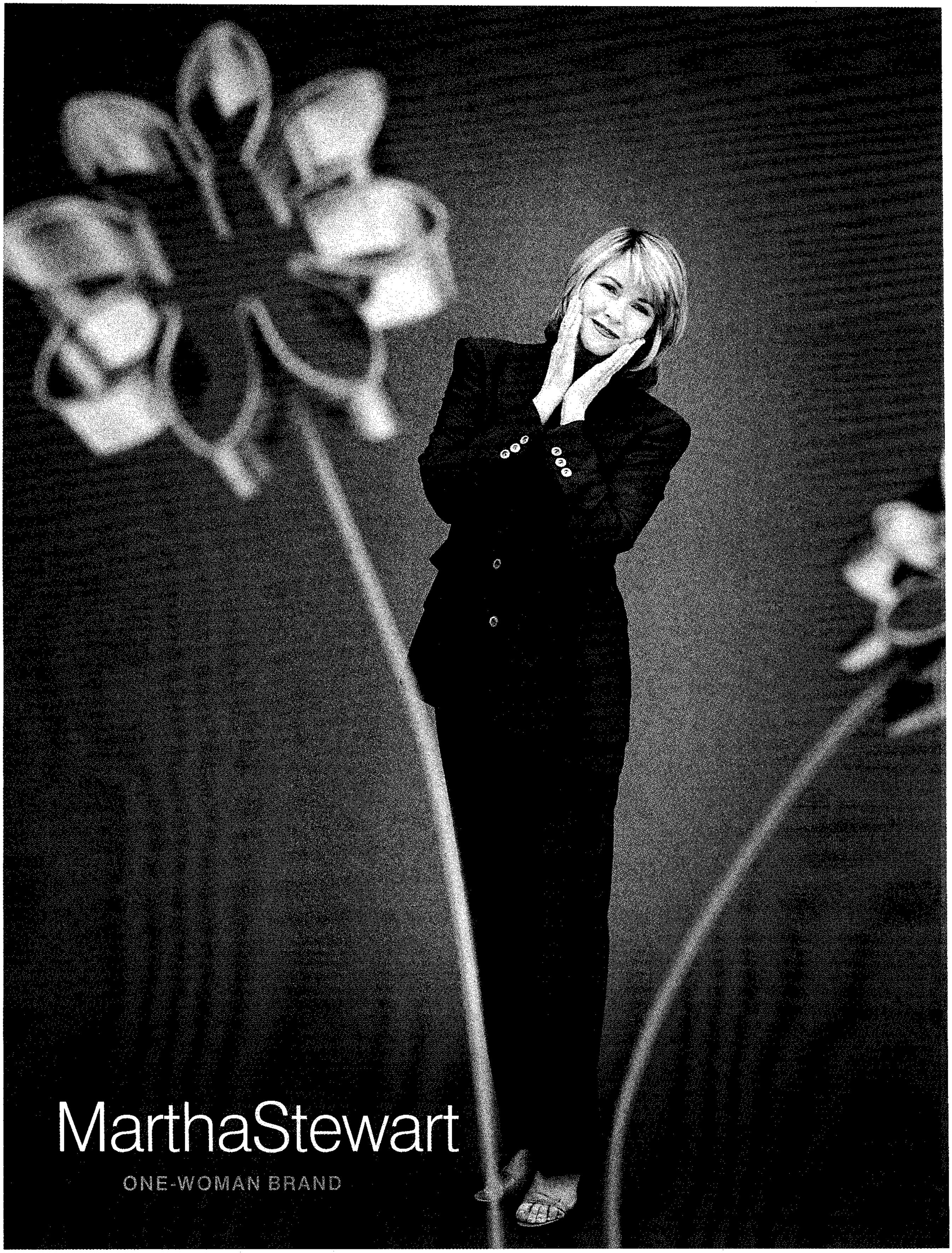
NOV

OCTOBER 13

Harry Evans hosts the first **Random House literary breakfast.** Panelists Kitty Carlisle Hart, Brendan Gill, Lauren Hutton, Ann Magnuson, Charlie Rose, and Barbara Walters mainline coffee in the basement of Barneys uptown and **yak about Dorothy Parker** and her legacy.

SEPTEMBER 23

With the release of ***Pulp Fiction,*** independent films get some overdue respect, and Miramax is the king of the whole eccentric heap, thanks to Harvey and Bob—the brothers Weinstein. **"Harvey is an impresario-merchant," Robert Redford told Lynn Hirschberg. "He pushes and sells and grabs you by the throat."**



MarthaStewart

ONE-WOMAN BRAND

Hair by Ryo Yamaguchi; makeup by Shoukoufeh Azari; styling by Inge Fonteyne for The Agency, NYC. Clothing by Gucci, sandals by Calvin Klein.

ORAL HISTORY

I GREW UP IN NUTLEY, NEW JERSEY, WHICH is about twenty minutes from New York City on the bus—I think it's the No. 191. And it took you right into Port Authority. I started modeling at Bonwit Teller when I was 13. And they think they're robbing the cradle today!

I got married when I was 19 years old. We lived first in New Haven, where my husband was at Yale, and then in New York. After we had a child, we moved to Westport, Connecticut, and I gave up my job on Wall Street. It was hard to leave Wall Street. My associates were extremely interesting. They were readers, book buyers, art collectors—raconteurs.

My interest in food and design started when I got married—my mother-in-law was quite an infamous interior designer in her own right, for her own homes. I learned all the sources, the bargain hunting, the auctions, and I developed an affinity for interior design, color, all the stuff I deal in now.

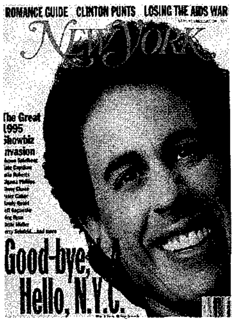
I don't think I planned things. When I was writing books, they were for edification; they were for instruction. And it was getting something off my mind. And now it's a real business, which has great potential. But up until a couple years ago, I really was not a strategist in the big sense. I had a sense of what I needed as a woman, mother, housewife, homekeeper. And I used that as a basis for what I thought other people would need. A happy home. A beautiful garden. An edited landscape. I stand for a nice life with a pleasant environment, interspersed with business, with a love of art and music and all the other stuff. My trademark and I are the same. I stand for what I am.

I have too much to do, *way* too much to do now. I try to have free time on the weekends. But it's hard. I had a wonderful day a few Saturdays ago. I got up really early, drove back to New York, had two appointments in the morning, then went roaming around SoHo and got lots of good ideas. I came up with a whole new business that Saturday. I can't tell you about that, but it's an entire business. And it's already happening. That's a real good day when I come up with a whole new business.

I'm a very creative, artistic person. And the business has consumed a lot of me for the past couple of years. The business is using up some of my creativity. But I still truly love wandering the streets, finding out what people are doing, getting ideas, being inspired. That's really what it's all about for me. My eyes are always open; even when they're closed, they're wide open.

Interviewed by Maer Roshan

NIGEL PARRY/CPI



Driven from their L.A. homes by earthquakes, mudslides, and nonstop industry chatter, **Hollywood players like Steven Spielberg and Kate Capshaw, Ethan Hawke, Julia Roberts, and Randy Quaid are shopping for park-view West Side co-ops.** Even Seinfeld is talking about moving back. "As a comedian," he told Lisa Birnbach, "I believe you get less and less funny living in L.A. . . . **New York is like a pie in the face every day.**"

FEBRUARY 27

Forty city officials are fired without public explanation, NYPD spokesman John Miller submits a tearful televised resignation, and Police Commissioner Bill Bratton, by virtue of his grandstanding, secures a spot on **Giuliani's permanent enemies list.** People are beginning to talk.

"What's the cause of the mayor's bizarre behavior—the purge, the feuds, the general egomania?"

wrote Eric Pooley. **"Giuliani believed Miller and Bratton were scheming to promote Bratton at the mayor's expense."**

FEB MAR APRIL

With Manhattan's apartment market scaldingly hot, talk of **rent-control deregulation** as an idea whose time is coming sparks fears that everyone *not* from Hollywood will have to leave the city—even if it's true **plenty of people think the current system favors too many who don't need help.** "It's ridiculous," Andrew Hoffman, general manager of the London Terrace, told Malcolm Gladwell. "A person is spending $600 for an apartment, it's not that they deserve it. They're just lucky. They won the apartment lottery."

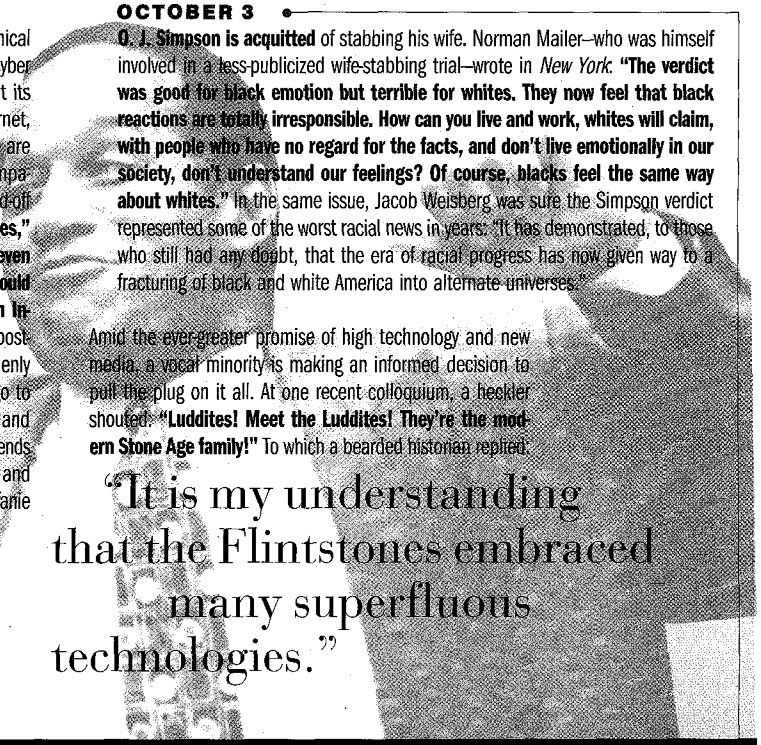
Koreans, many of whom climbed the ladder here as deli owners, are now one of New York's most successful immigrant groups. But it's the same story already played out by the Jews: **Korean parents, who struggle to give their children every advantage, are dismayed when the kids desert their cultural roots.** "They're not working sixteen hours a day to get a Mercedes," John Min, a premed student at Columbia, told Jeff Goldberg. "There's easier ways to get a Mercedes. Their blood, sweat, and tears fund the success of the next generation. It's not luxury they're looking for."

With a flock of female impersonators rustling around Roseanne on the MTV Video Music Awards and movies like *To Wong Foo, Thanks for Everything, Julie Newmar* popping up at the local multiplex, some **drag enthusiasts complain that mainstreaming has sapped some of the shock value** out of their subculture. Drag performer Charles Busch reported on the state of the art and the direction it's headed—into its golden age, he believes. "Having fun with drag is just another kind of fantasy trip," said John Epperson, a.k.a. Lypsinka. **"But it's safe. At Wigstock, it's amazing seeing all these muscle guys parading around in wigs. You'd never have seen that in the seventies."**

Silicon Alley is the imprecise geographical designation for all below–23rd Street cyber ventures, with the Flatiron Building at its prow. "New media"—e-mail, the Internet, the World Wide Web—are what people are gabbing about, prompting many companies to suddenly question their logged-off status. **"Money got thrown 360 degrees," says one young whiz kid. "I couldn't even dare to speculate how much. . . . You could print business cards and become an Internet expert overnight."** Just-barely-post-adolescent computer nerds are suddenly hot commodities. "It used to be I'd go to parties and meet my friends' friends and we'd start sleeping together. Now my friends introduce their friends to each other and we go into business together," says Stefanie Syman, editor of the Webzine *feed.*

JUNE 15

Pat Riley resigns—by fax—as head coach of the Knicks, citing "serious differences and questions about authority and final decision-making."



OCTOBER 3

O. J. Simpson is acquitted of stabbing his wife. Norman Mailer—who was himself involved in a less-publicized wife-stabbing trial—wrote in *New York*. **"The verdict was good for black emotion but terrible for whites. They now feel that black reactions are totally irresponsible. How can you live and work, whites will claim, with people who have no regard for the facts, and don't live emotionally in our society, don't understand our feelings? Of course, blacks feel the same way about whites."** In the same issue, Jacob Weisberg was sure the Simpson verdict represented some of the worst racial news in years: "It has demonstrated, to those who still had any doubt, that the era of racial progress has now given way to a fracturing of black and white America into alternate universes."

Amid the ever-greater promise of high technology and new media, a vocal minority is making an informed decision to pull the plug on it all. At one recent colloquium, a heckler shouted: **"Luddites! Meet the Luddites! They're the modern Stone Age family!"** To which a bearded historian replied:

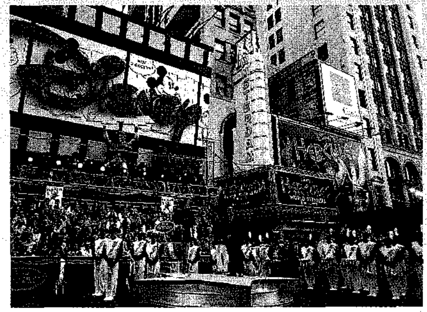
"It is my understanding that the Flintstones embraced many superfluous technologies."

1995

MAY JUNE JULY AUG SEPT OCT

MAY

The Information, about your garden-variety bitter, vicious, envious men of letters, transforms **Martin Amis** from a modestly successful novelist into an international literary celebrity—and a figure of great envy himself when he comes to America for a circuslike book tour. "Martin Amis was tough," wrote novelist James Kaplan, describing a tennis game with the diminutive satirist. "Not fast, not picturesque, but tough. Back and forth he ran, chasing everything down and not missing much, swearing lustily when, infrequently, he did miss. I keep looking for the effects of cigarettes and alcohol, those two extra years, that shorter reach. And then it occurred to me: **This was the real thing. No publicists, no microphones, no postmodern irony. This was war. We were going to the mat."**

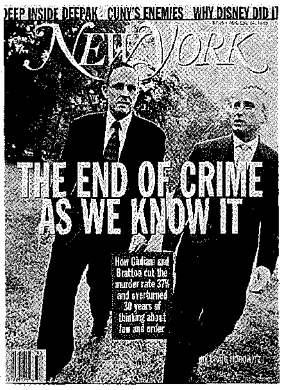


MAY 11

Mickey Mouse, Goofy, and a bunch of dwarfs are on the verge of pushing prostitutes, pimps, and peep-show owners out of Times Square as Disney announces plans to build a vast new hotel-and-entertainment complex. Disney's faith in the strip and $300 million outlay **makes the area safe for Condé Nast,** which plans a 48-story corporate headquarters, and a Warner Bros. studio store.

AUGUST

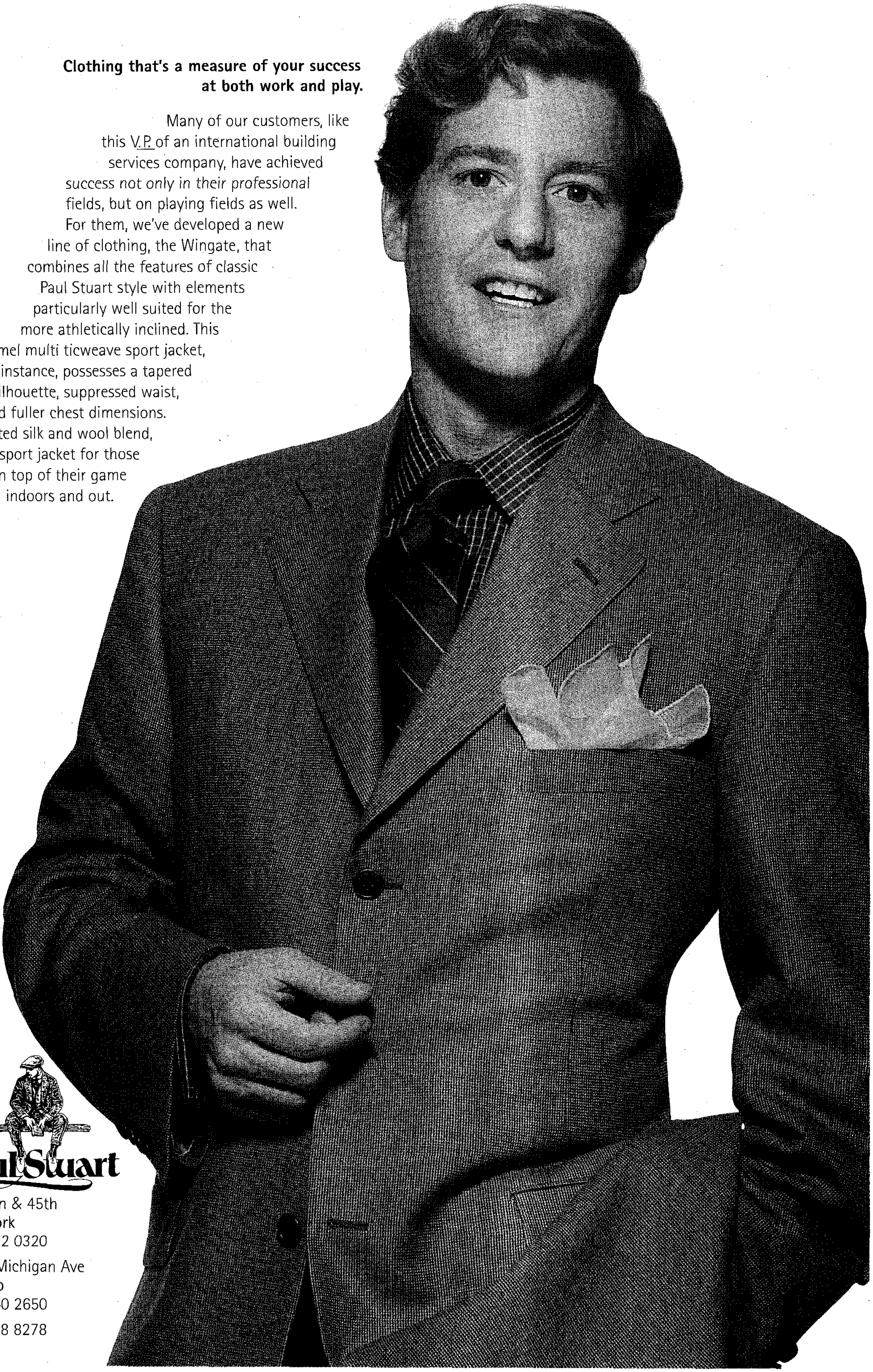
The crime statistics for the first six months of the year are staggering—in a good way: murder down 31 percent; robbery down 21.9 percent; felonious assault down 6 percent; car theft down 25.2 percent. Only **William Bratton** and **Rudy Giuliani** are hardly hailed as crime-fighting superheroes. "One of the critical reasons it has been so hard to credit Giuliani and Bratton with taking back the streets—aside from the fact that **the pair seem intent on making themselves as unlovable as humanly possible**—is philosophical," wrote Craig Horowitz. "Their victory appears to be a repudiation of three decades of received wisdom that crime is inextricably connected to economic deprivation and social injustice." The state of the economy has no effect on crime one way or the other, but effective law enforcement *does.*


DEEP INSIDE DEEPAK CUNY'S ENEMIES WHY DISNEY DID IT
NEW YORK
THE END OF CRIME AS WE KNOW IT
How Giuliani and Bratton cut the murder rate 37% and overturned 30 years of thinking about law and order

FEED ME!
FUZZY
Calvin Klein

As **Calvin Klein** prepares to open his bare-to-the-bone flagship boutique on the corner of Madison Avenue and 60th Street, his **jeans ads are once again getting more attention than his designs. Are they kiddie porn?** Klein quickly pulls them. Model Kate Moss, **whose waifish Klein posters have often been defaced with the words FEED ME,** leaps to his defense anyway. "Naomi Campbell is just as skinny as me," she reports. "It's just that I'm so small-boned and I'm three inches shorter, but we wear the same clothes. I've worn her bra."

At posh restaurants around town, **tall food** is the *plat du jour.* "Height adds a dimension; it makes food more fun," said Charles Palmer, owner of Aureole and a partner at Alva. "But some of the guys have gone too far." **One entrée from Aja is more than a foot high.**



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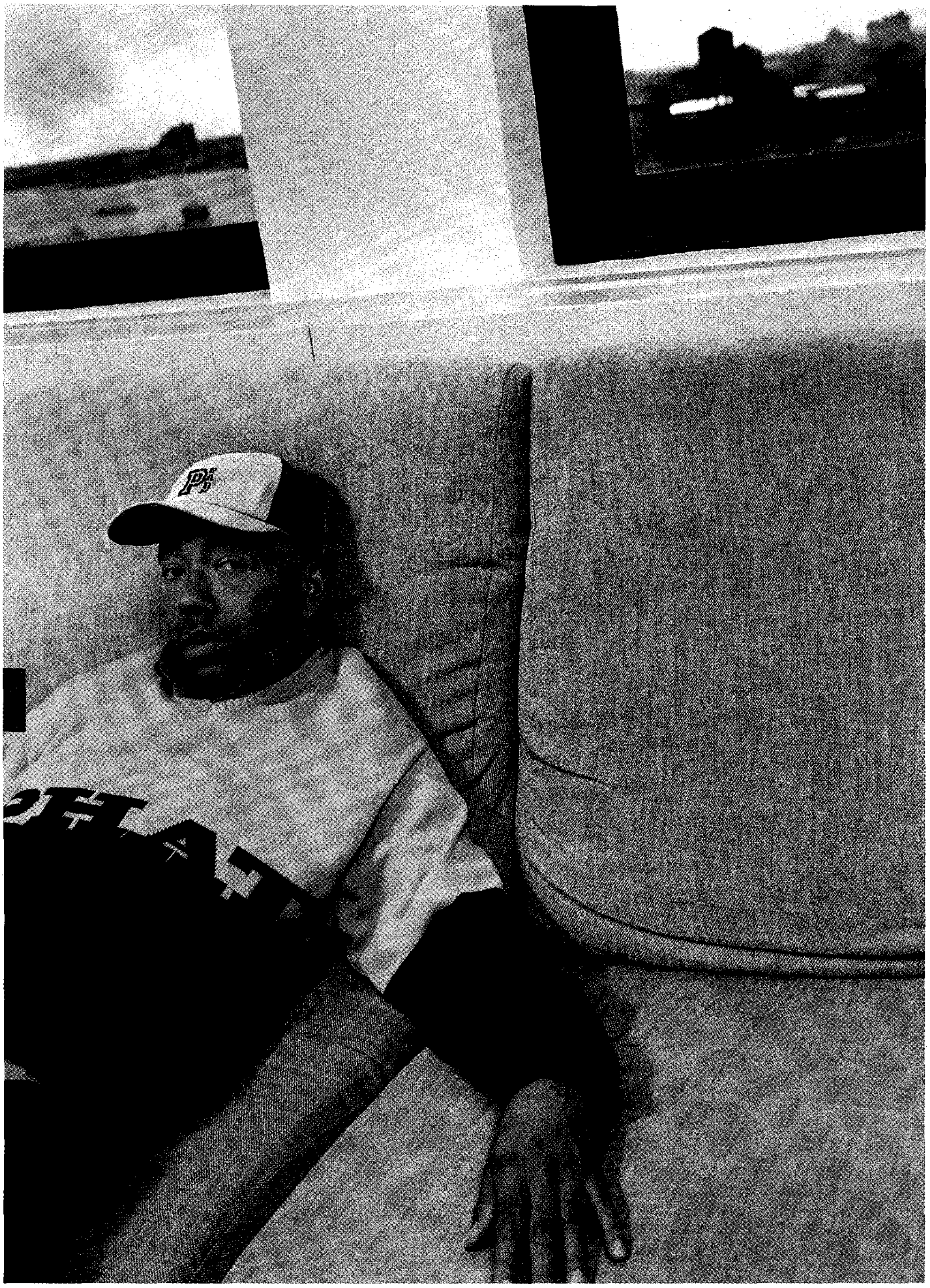

RussellSimmons

HIP-HOP HONCHO

I GREW UP IN THE LOWER-MIDDLE-CLASS culture of Hollis, New York. I guess I grew up "ghetto," by which I mean a certain attitude and style and type of music. I went to City College for four years like an idiot. I didn't know what I wanted to do. I loved music, but I thought I'd study sociology and become a professor somewhere.

The first time I heard a rapper was in 1977. It was Kurtis Blow at the Charles Gallery on 125th Street. That changed my life. He was the original rapper, along with Eddie Cheever and D.J. Hollywood. I began to promote parties with artists like them and Grandmaster Flash. Kurtis and I made our first record, "Christmas Rapping," in 1979. I couldn't believe it when it became the success it did. Back then, everyone was telling me that hip-hop was a joke, a trend, that was it. They were playing disco records and telling me my rap records were just trendy, all right? Meanwhile, that record still plays today.

I quit school and became Kurtis's manager. I was running around all the time, making deals almost never—but I tried hard. I was promoting this and that, running my ass off.

The whole eighties are a blur. We were all high. Most nights, I'd start out at Danceteria, then head to Bentley's—which was a conservative kind of club that was mostly R&B—and then head up to Disco Fever in the South Bronx till eight in the morning. Each place had its own charm, but you'd never see anybody from Danceteria in the Fever and you'd never see anyone from the Fever in Bentley's. I felt like I belonged in all of them.

I loved clubs like the World, Peppermint Lounge, and the Mudd Club. And 371, Disco Fever, and Tea Connection, and all the clubs in the Bronx and Harlem—all completely hip-hop—like Small's Paradise and Charles Gallery. And Justine's and Leviticus—they were all bourgie black, very influential in terms of radio. And the Paradise Garage and the Loft and all those gay clubs. All these people never had nothing to do with each other.

If there's anything I've done for urban culture, it was to expand on its base. I put Kurtis Blow and Run D.M.C. in the Mudd Club and the Peppermint Lounge because they belonged there. I knew you could put Eddie Cheever in the Paradise Garage, and it didn't matter what the D.J. thought.

Those years were like a roller coaster. Rap blew up. When Run D.M.C. got on MTV, they didn't even have a hit, but it was obvious something was going to happen. I had a management company—Rush Management—that was *the* rap company, the only one.

I met Rick Rubin in '84, and we started Def Jam Records. A year later, Rick and I released our first record, L.L. Cool J's "I Need a Beat." Our first movie, *Krush Groove,* about the beginning of Def Jam, came out in '85. It became the No. 1 movie in the country. That was our anchor—Run D.M.C, the Fat Boys, and the Beasties were in that movie, plus Sheila E.

I was making records that were based in urban culture and had been influenced more often than not by African-Americans, but I never believed that their audience had to be black. When I was working with the Beasties, I helped to take what they do and make it better, the same way that I worked with every other artist. They happened to have taken a field that was mostly black, but they did it in their own way, with a very honest energy.

I put Run D.M.C. together with Aerosmith because it was obvious—it made good sense. Black culture or urban culture is for all people who buy into it and not just for black people. Whether it's film or TV or records or advertising or clothing, I don't accept the box that they put me in.

When I started Phat Farm in '92, they wanted to put me in the ethnic part of the department store. But Phat Farm's best-selling item is a pink golf sweater—it's not a grass skirt or a dashiki. I saw the urban community make Polo cool again and invent Tommy Hilfiger. I want to sit next to Ralph Lauren and Polo with my clothing company.

When I was making *The Nutty Professor,* somebody told me no black producer makes mainstream movies. I looked around and there really weren't any. But you have to break the mold and change the mind of even black executives, because that's critical for the success of the culture and of mankind; that's what it's all about.

The magazine I started in 1994, *One World,* has the same philosophy. I think that black guys love Arnold Schwarzenegger, and white guys like Snoop Dog. And I believe black girls want to read about and sleep with Leonardo DiCaprio and that white girls are interested in L.L. Cool J the same way.

Interviewed by Vanessa Grigoriadis

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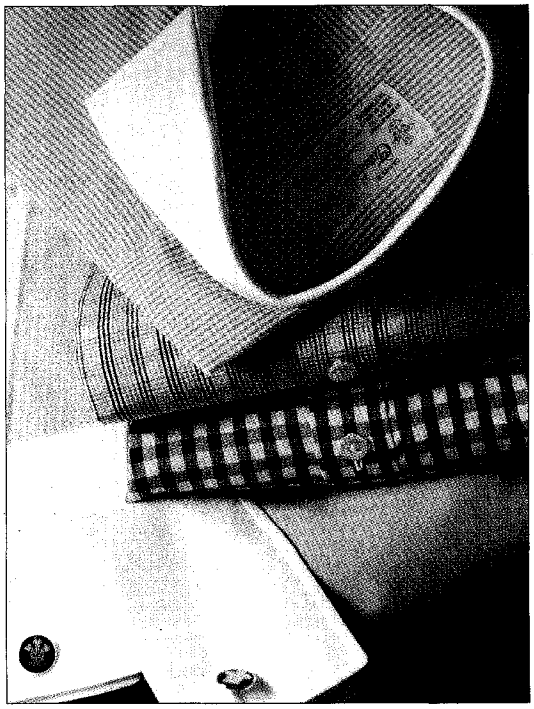

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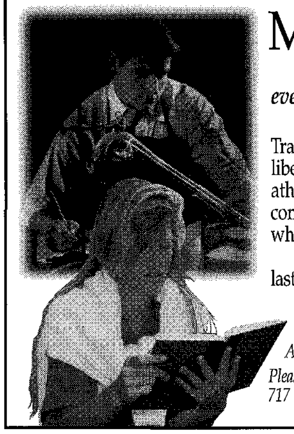

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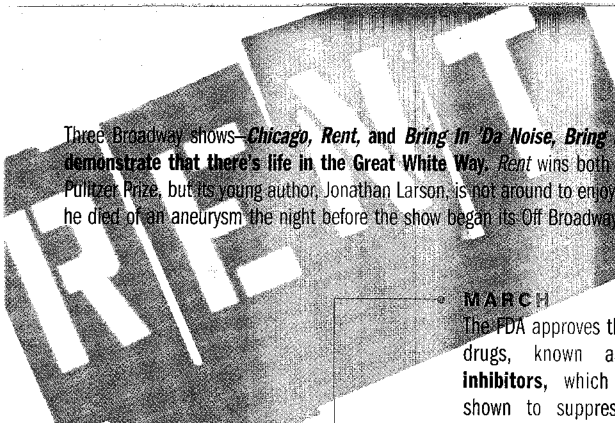


Three Broadway shows—***Chicago, Rent,* and *Bring In 'Da Noise, Bring In 'Da Funk*—demonstrate that there's life in the Great White Way.** *Rent* wins both a Tony and a Pulitzer Prize, but its young author, Jonathan Larson, is not around to enjoy the success—he died of an aneurysm the night before the show began its Off Broadway previews.

JANUARY

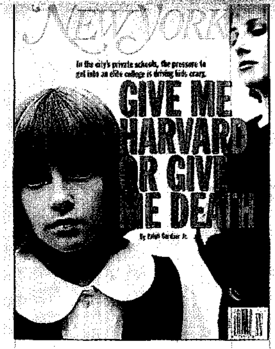
Barneys declares bankruptcy—the result, say many observers, of the vast expenses incurred building the Madison Avenue store, completed in 1993. "We never set out to build a Kmart," Gene Pressman told *New York*'s Richard Turner. "But **it's not a marble-clad palace. If anything, Barneys is austere."**

MARCH

The FDA approves three new AIDS drugs, known as **protease inhibitors,** which have been shown to suppress the virus below detectable levels in a majority of patients in clinical trials. The gay community rejoices at the news, as **the virus is transformed from a death sentence into a chronic, debilitating, but not necessarily fatal disease.** That doesn't mean there isn't a downside: Even if you're healthy, taking upwards of twenty pills a day is something of a distraction.

MAY 10

New York socialite **Sandy Hill** brings her laptop and her cappuccino-maker to Everest and manages to make it to the top. But after **eight of her fellow mountaineers die on the way down,** Hill is nearly buried in an avalanche of accusations: Was she practically carried to the summit by another trekker? And did her dalliance with a snowboarder anger the mountain gods?


NEW YORK
In the city's private schools, the pressure to get into an elite college is driving kids crazy.
GIVE ME HARVARD OR GIVE ME DEATH
By Ralph Gardner Jr.

Competition for spaces at Harvard among students at top New York prep schools is more tooth-and-nail than ever—a result of the belief that in a downsized world, an Ivy League diploma is the passport to success. **"I'm worried about getting a job, because there's always going to be someone smarter than you,"** Alexandra Conrad, a senior at Nightingale-Bamford School, told Ralph Gardner.

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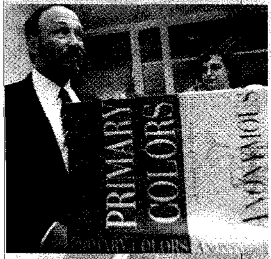


FEBRUARY 26

Donald Foster, a Vassar English professor whose computer-based textual analysis has revealed several major literary frauds, writes in *New York* about his search for the author of *Primary Colors.* Unmasking "Anonymous" has become the intelligentsia's most popular parlor game. After comparing the published works of political insiders such as Sidney Blumenthal, Michael Kelly, and Maureen Dowd, Foster concludes: **"Joe Klein wrote *Primary Colors.*"**

APRIL 23

An enormous trove of **Jacqueline Kennedy Onassis's possessions** is put on the block at Sotheby's by her children, and the auction gives new meaning to the truism that the price of fame is high. **"We're seeing celebrity provenance of minor and even utterly inconsequential pieces as a guarantee of their value,"** said Bruce Wollmer of *Art and Auction.* "So associational value replaces real value, and associational value becomes value in itself."

MAY 15

The DEA raids the home of **Peter Gatien,** owner of the Tunnel and the Limelight, at 4 A.M. after agents spent months posing as club kids to buy drugs in Gatien's clubs. Later that day, more agents scour the basement of the Tunnel, looking for a rumored ecstasy factory, while others fan out across the city to arrest 21 of Gatien's associates on drug charges. **Clamping a lock on the Limelight, Mayor Giuliani makes it clear he's on a mission to tame the city's nightlife.** Released on $1 million bail, Gatien hires the tenacious Benjamin Brafman. "Their whole case is built on enormous, inaccurate assumptions," the attorney told *New York.* "They are relying on people who won't even pass a laugh test."

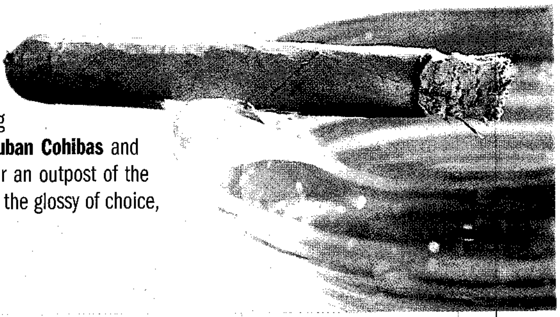
SEPTEMBER 21

America's most eligible bachelor is a bachelor no more: **John John marries Carolyn Bessette,** a former fashion publicist who many believe reminds him of his mother. "She is certainly a challenge," one friend told Rebecca Mead. **"It would be hard for anyone to stay mysterious for this guy, who basically can order it up.** If there is anything she is up to, it is that task: never seeming easy."

OCTOBER 26

George Steinbrenner's **Yankees win the World Series** in six games over Ted Turner's tomahawk-wielding Braves. "The incredible perseverance and guts this team has shown!" rock-and-roll survivor Lou Reed told *New York*'s Chris Smith. **"The will to survive—maybe that's what we're all relating to."**

The Rules, a 35-chapter volume by Ellen Fein and Sherrie Schneider aimed at lonely hearts across the nation, hits No. 1 on the New York *Times* "Advice and How To" paperback-best-seller list. **The book teaches women to feed love's fine frenzy by tactical rudeness: not returning phone calls and lying about weekend plans.** Retrograde? Yes. But Fein and Schneider deflect criticism by flashing their engagement rings.



When Ken Aretsky opens Patroon, a rival to '21' and its flannel-suited faction, he knows there is one thing he'd better have: a custom-built humidor. Wall Street bonuses are being exhausted nightly on **genuine Cuban Cohibas** and single-malt scotches, enjoyed in the depths of a club chair at Club Macanudo, the Grand Havana room, or an outpost of the ever-expanding Bar & Books chain. Demi Moore lights up at cigar-bar openings and appears on the cover of the glossy of choice, *Cigar Aficionado.* **The stogie, once again, is a symbol of style.**

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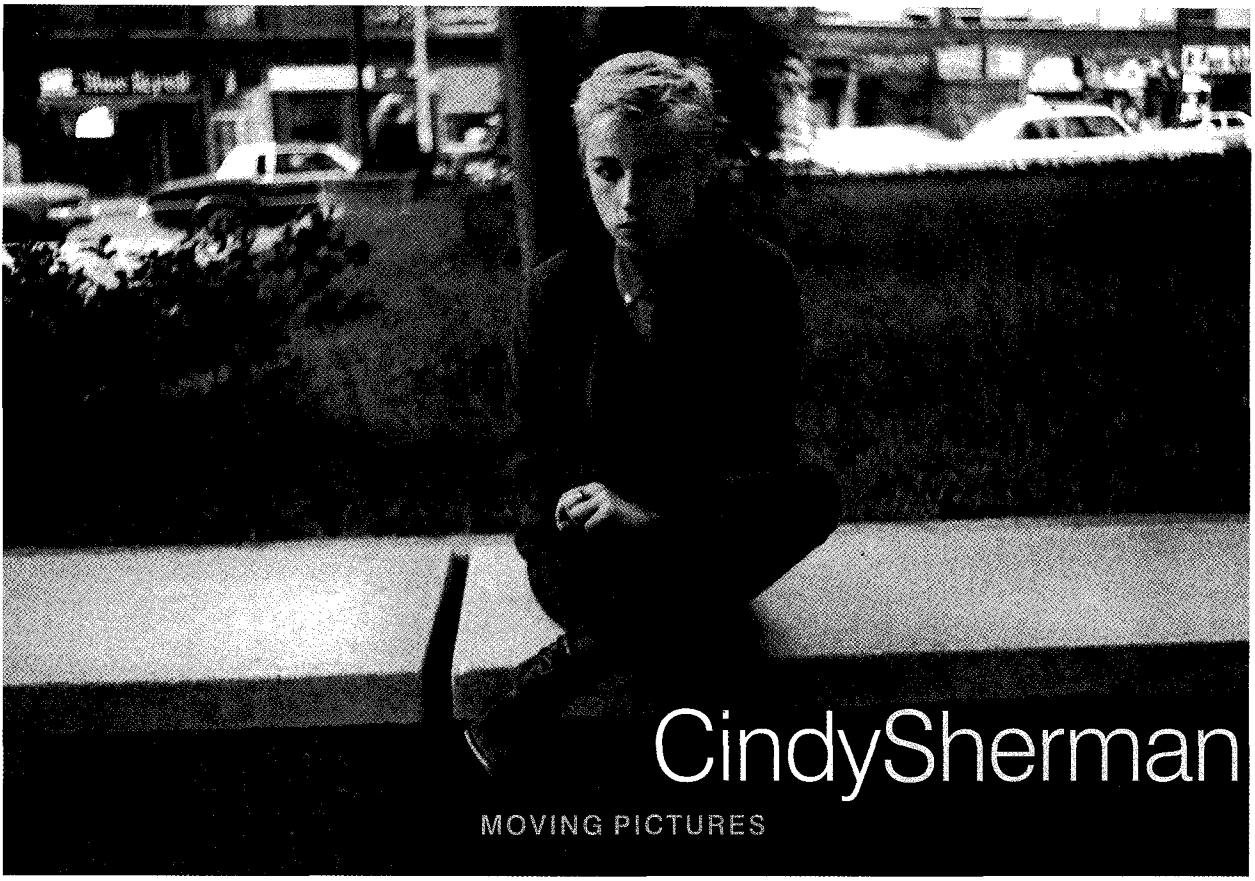


CindySherman

MOVING PICTURES

I WAS MAYBE 8 OR 10 WHEN I GOT MY first camera. I still have pictures of my nieces who would tape up their faces so they were all warped. When I was a teenager, I used tempera to paint makeup on my face and actually went into the city like that. When I went to SUNY in Buffalo, I was required to take photo courses that got me thinking in terms of conceptual ideas. I shot myself naked; once I had done it, the trauma was over. I realized that it became objective, it wasn't me. And that must have clicked, because I started working that way.

I went on to doing more distorted nudes and conceptual things with the camera. I found clothing from the forties and fifties at the Salvation Army, and I would play with makeup on my face and use my face like a blank canvas. Dressing up and painting and photography jelled for me when the makeup became paint and my face became the canvas.

When I moved to New York, I was looking for some way to tell ambiguous narratives. The idea for "Untitled Film Stills" wasn't this long, ongoing project that it became. It was an experiment to see if I could get something that implied a narrative without another person having to be there. I thought, I'll use one roll of film and do different setups in a series to look like they came from one actress's résumé of films. They were all this blonde actress, sort of a trashy has-been, trying to play like she's only in her early twenties. I wanted poignancy.

I was working part-time as a receptionist at Artists Space and occasionally I would come in dressed as a nurse or as a secretary from the forties. I didn't have to show up to work until one o'clock in the afternoon, so if I happened to be just futzing around, I would stay in character and go to work. At a certain point, I stopped dressing up in public. I never really wanted to stand out in a crowd.

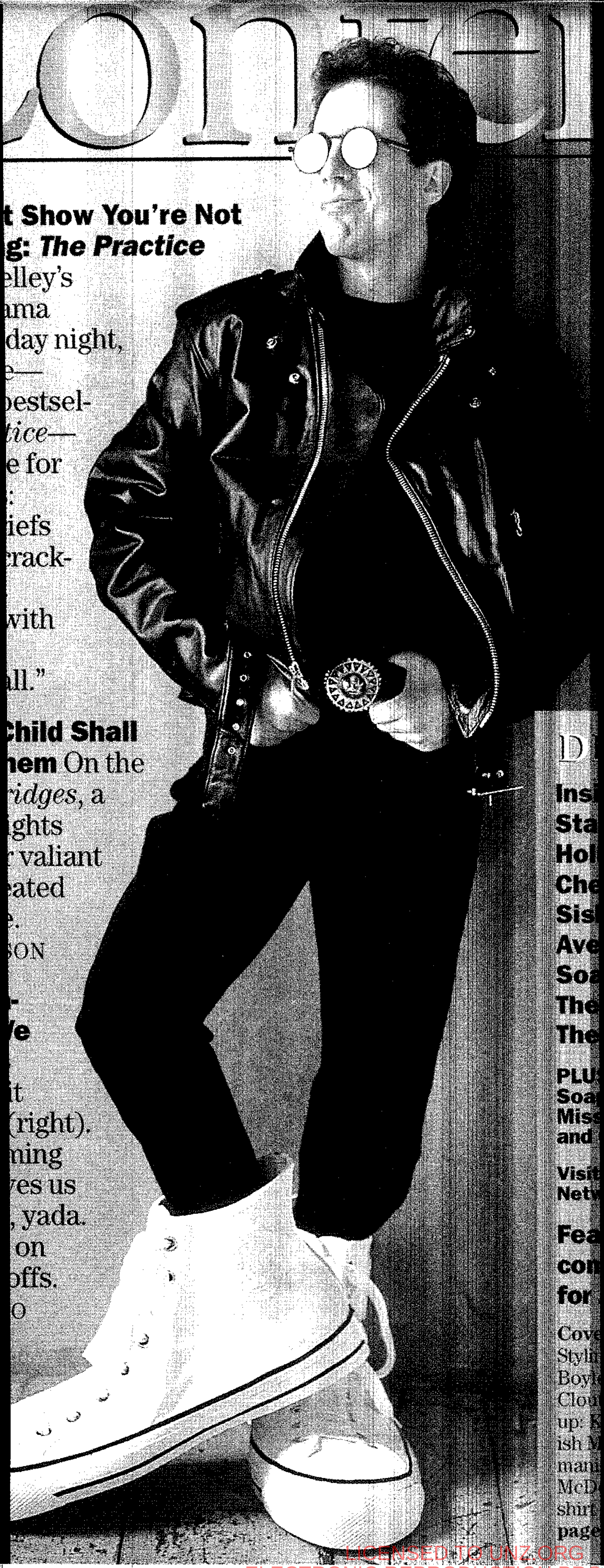
Basically, I just made the work. I didn't pay attention to isms. It took me a long time to understand what postmodernism meant—even though I was already in that group. I think my work is informed by feminism, and there's definitely an anger that comes out, but it could be just anger that comes out of me, not out of the woman in me. It's not like I'm out to save the world.

I don't remember there being a certain time when I felt like my career was suddenly going anywhere. But then on the other side, I definitely felt some anger and competition with the painters, with those boys [and with art-world sexism]. What always pissed me off was the feeling that in the lump of artists that would get talked about at that time, those guys' work sold for so much more money, and it was like they were considered gold and I was silver.

I don't think artists should be celebrities. The art can become known, but I never thought it should be about having the artist go on *David Letterman*.

[In 1995, the Museum of Modern Art bought Sherman's "Untitled Stills" for a reported $1 million and she won a MacArthur Foundation "genius" grant.] It was kind of freaky that they both happened in the same year. I would have felt much more comfortable or less self-conscious if they had come later in life. But I definitely feel much more secure in terms of having arrived at a certain level, although at the same time, I've always felt, well, I'm just going to ignore that and keep on doing what I do.

Interviewed by Phoebe Hoban


Show You're Not
g: The Practice
Child Shall
hem On the

From the editors of

TV GUIDE®

A Full-Size
Collectors' Magazine on
SeiNFeLD

Before you tune in to the
final episode of TV's greatest
show about nothing, pick up
this hilarious tribute,
as only TV Guide can do,
outlining nine seasons
of Seinfeld yucks and yadas.

On Newsstands
April 20

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Neither NBC nor Seinfeld has endorsed
or is affiliated with this magazine.

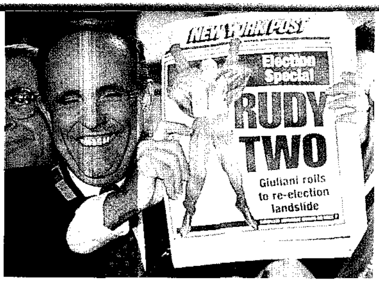
MAY 1

Le Cirque, the sedate château of classic French cuisine on East 65th Street, is reincarnated as **Le Cirque 2000** in midtown's New York Palace Hotel, Antarctica for the Chanel-clad lunch bunch. Adam Tihany's jarringly futuristic décor—purple throne chairs with clown buttons, a dining room with a McDonald's color scheme—has traditionalists pining for the pastel-tinted understatement of the old place. **"They are either going to give us a medal or exile us to Kilimanjaro," shrugged paterfamilias Sirio Maccioni.**

AUGUST 29

© L.H.

Seven thousand people, many carrying plungers, march on City Hall to protest the brutal beating and savage sexual assault of Haitian immigrant **Abner Louima,** allegedly carried out by cops inside the 70th Precinct. Though the Louima attack is clearly an aberration, it raises troubling questions about the Police Department's attitude toward the use of force. **"If someone disses you," one cop told Craig Horowitz, "you take him in an alley, slap him in the mouth, and tell him, 'Hey, fucko, don't you ever talk to me like that again in public.' "**


NEW YORK POST
Election Special
RUDY TWO
Giuliani rolls to re-election landslide

NOVEMBER 4

Mayor **Rudolph Giuliani** erases Ruth Messinger in a landslide only slightly smaller than pollsters had predicted, amid speculation that his gaze is fixed on greater things. Rudy for president? "I don't know about Rudy and the bomb," a Bensonhurst businessman told Mark Jacobson. Another man, smoking a joint outside Giuliani's childhood home in Brooklyn, said, **"President Giuliani? Just shoot me now."**

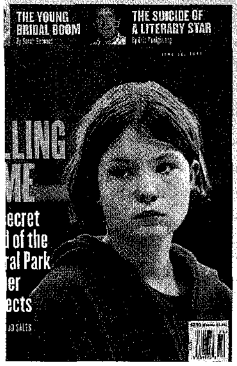
SEPTEMBER 31

Princess Diana, along with her playboy beau Dodi al-Fayed, is killed in a car crash as they speed away from paparazzi. Tests indicate their driver, Henri Paul, was drunk. Still, **the world blames the media.**

JANUARY 18

Bill Clinton jokes clog the Internet as he attempts to deal with the biggest **bimbo breakout** of his presidency. L'Affaire Lewinsky causes both the stock market and Clinton's **approval ratings to soar as high as his man-hungry ex-intern's hairdo.** "In the heartland," wrote Hanna Rosin, "they're mad at the people who've lodged in their brain the image of their president slobbering over an intern."

1997 FEB MAR APRIL MAY JUNE JULY AUG SEPT OCT NOV DEC 1998 JAN



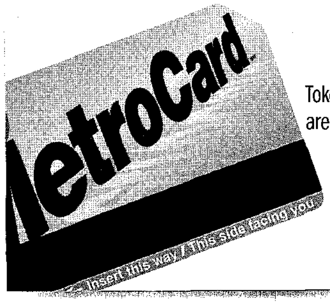
MAY 23

Chris Vasquez and Daphne Abdela, two prep-school students who talk hip-hop, dress baggy, and strive hard to be accepted by the teenage "crews" from the projects, are arrested after affable 44-year-old real-estate salesman Michael McMorrow is stabbed to death with a hunting knife in Central Park. "Daphne told police that she and Chris mutilated the body, cutting off the dead man's nose and almost severing a hand in an apparent attempt to hide his identity," Nancy Jo Sales wrote. **"They tried to sink McMorrow's 220-pound frame in the park's lake, gutting it first, Daphne told police, 'because he was a fatty.' "**

JULY 15

Designer **Gianni Versace,** fashion's emperor of flash and trash, is gunned down on the steps of his South Beach villa. The triggerman appears to be **Andrew Cunanan, a flamboyant, deluded sex hustler** from San Diego who has left a trail of bodies of former friends across the country. Within two weeks, Cunanan, too, will be dead, shooting himself on a houseboat he's using as a hideout.

Ground is broken for **a Pathmark supermarket near East 125th Street**—the first major development in Harlem in 30 years—and national brand names like Disney, Sony, and Radio Shack also have Harlem in their sights. But with development comes **head-butting between the neighborhood's traditional leadership**—Congressman Charles Rangel, David Dinkins, Percy Sutton—and a new generation of can-do pragmatists.



Tokens no longer necessary: MetroCards are accepted in every station.

OCTOBER 27

The Dow Jones Industrial Average suffers its biggest-ever one-day drop—554 points. But that's just a pratfall, as the market heads toward a record third straight year of 20 percent–plus gains.

NOVEMBER 13

Disney stages ***The Lion King*** on the spiffy new stretch of 42nd Street that hereafter will be universally referred to as "Disneyfied." Julie Taymor's edgy, brilliant production helps silence the critics who still pine for the old Travis Bickle vision of the Deuce. **Even John Simon is moved to gush: "The spectacle rightfully earns that most abused of epithets: magical."**

NOVEMBER 25

Mort Zuckerman recruits **Harry Evans** to preside over his entire media fiefdom, thus ending Evans's run as head of Random House, where he was modern publishing's cheekiest, most extravagant marketer until he was kicked upstairs in the summer. Evans sent Colin Powell on a presidential tour, camouflaged Joe Klein with "Anonymous," and nearly salvaged Dick Morris's respectability. As one competitor put it, **"To publish gilded schlock with high-class literature is an art form of which Harry is a master."**

JANUARY 2

A water main bursts beneath the corner of Fifth Avenue and 19th Street, causing a severed gas-line riser to spit a column of fire two stories tall. Streets are closed, and traffic snarls for weeks. "Personally," Mark Jacobson wrote in a *New York* cover story, **"I prefer that my infrastructure just shut up and do its job."**

30TH ANNIVERSARY ISSUE
NEW YORK
30

"Wow!" says Jerry Seinfeld.

"New York is celebrating its thirtieth anniversary? I started reading it in about 1974. **It was a great education for a kid growing up in Massapequa."**

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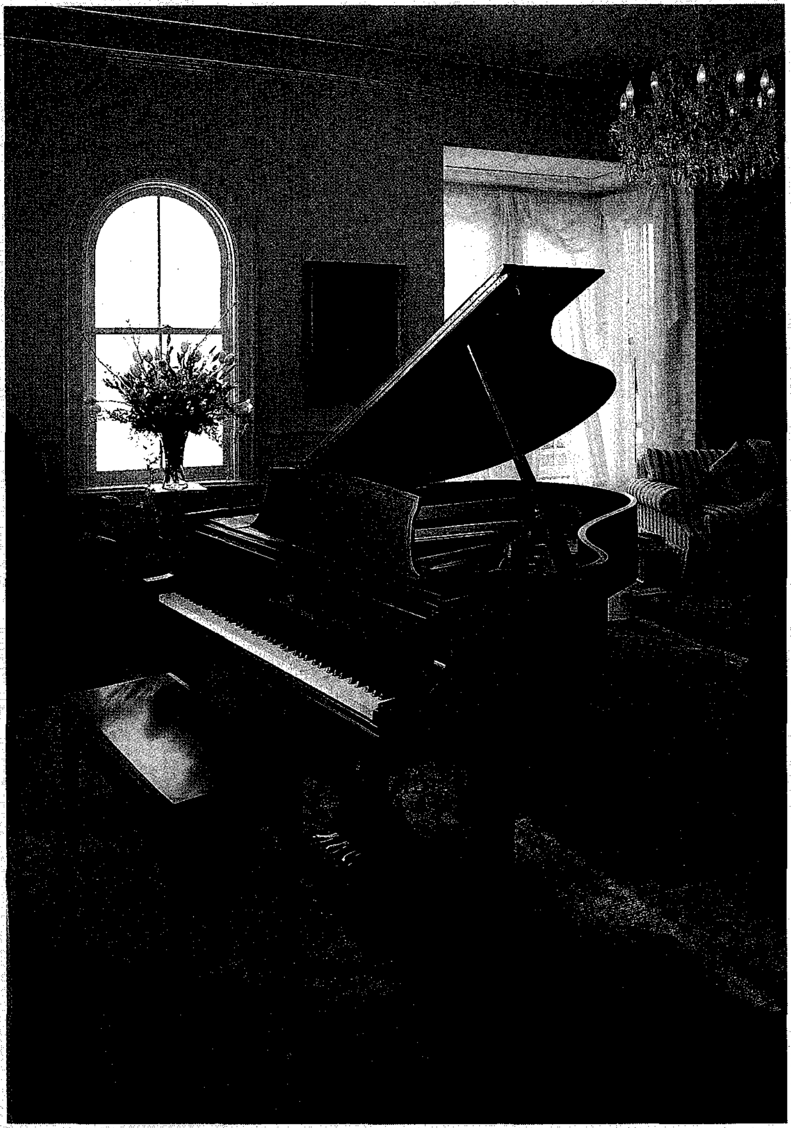

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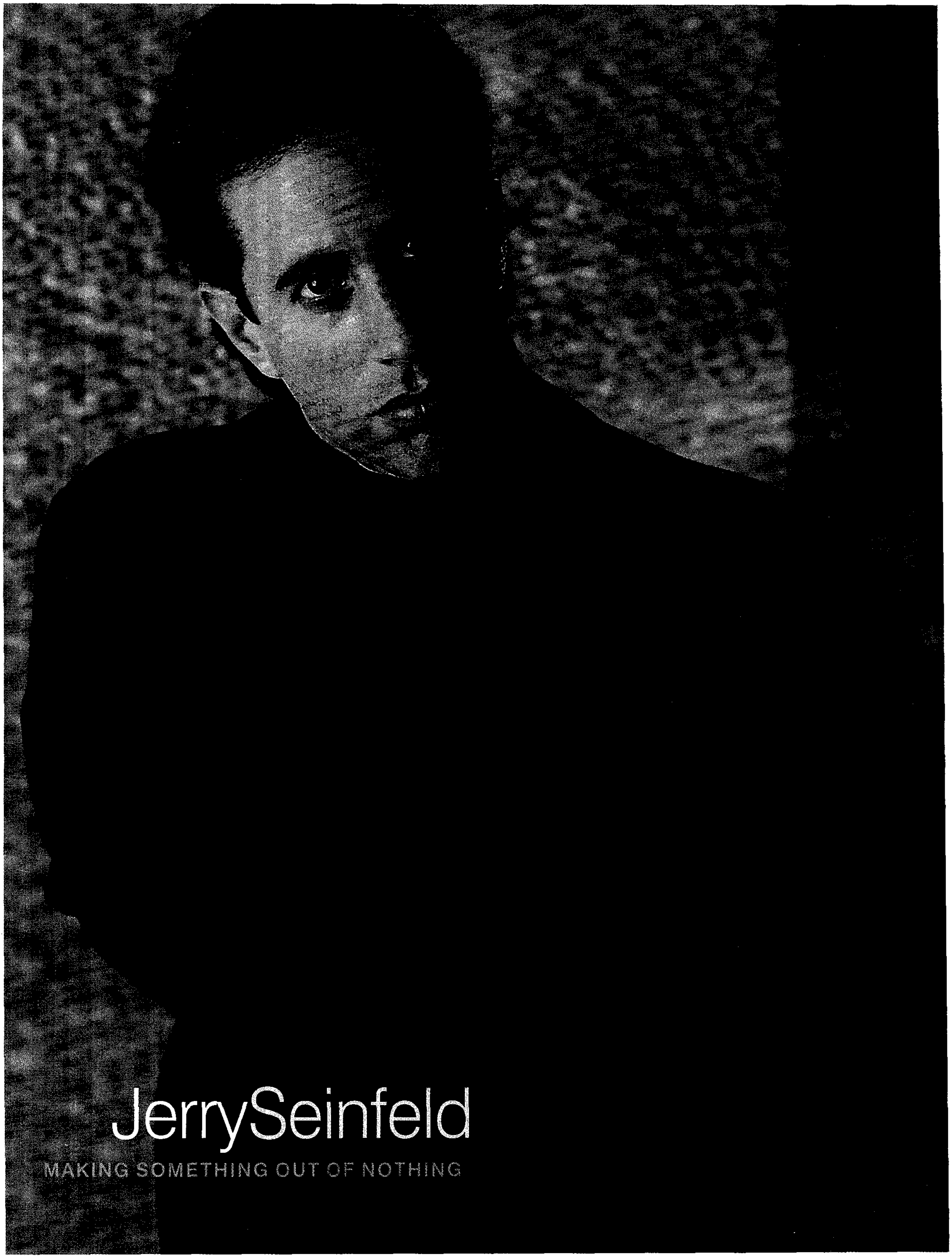

JerrySeinfeld

MAKING SOMETHING OUT OF NOTHING

IN 1988, I AUDITIONED FOR AN ABC sitcom, but they picked Howie Mandel instead. I regret not being cast in *Past Imperfect* to this day. If that had happened, I would have had to do a lot less work.

My life was going well at that point—regular spots on *The Tonight Show,* 300 club dates a year, I was doing big concerts, I'd bought an apartment on Central Park West. There was no game plan for the future. I don't even know why I was reading for *Past Imperfect.* I definitely did not want to be in a sitcom.

Then my manager sent a note to Brandon Tartikoff at NBC, and they called me in for a meeting on November 2, 1988, at 5:15. We sat in there and chatted about "What do you think you might like to do? Would you be interested in a talk show?" And we kind of settled on doing a special in the *Saturday Night Live* time slot.

A couple of weeks later, I did a set at the Improv, and I was hanging in the bar afterward talking with Larry David. We went to the Westway Diner, on Ninth Avenue, and we started having this conversation about a show with two comedians walking around during the day, with no story. Larry had mentioned this idea once before; we were in a Korean deli on the East Side one night, by Catch a Rising Star, and we were making fun of some of the food on the steam table. And Larry said, "This is what the show should be. Just two comedians making fun of stuff." And that's how it started.

Originally the George character was a comedian too. At that time, stand-up had a little more novelty than it does now. It seemed like it might be an interesting thing for people to see, how comedians come up with their material, because people always ask me that question.

It was originally going to be called *Seinfeld's Stand-up Diary.* It wasn't clear at the beginning that the city itself would be such a big character in the show. It was supposed to be set in the period of time before I had a TV show. So a comedian's life is ordering Chinese food, going to movies during the day, and sitting in coffee shops for endless hours. I really think one of the secret appeals of the show is this kind of utopian existence of living in Manhattan and not having to work.

Kramer came into it months later, when we got into writing the pilot, which was about February '89. Larry told me about his next-door neighbor, and we put him in. We called the coffee shop Monk's because there was a Thelonious Monk poster in the office where Larry and I were writing, and we just needed a name.

The idea that the show is about nothing—it's funny how that caught on. It was in that script where George and I were pitching the pilot to NBC. When we did pitch the show [for real], we didn't tell them it was a show about nothing. It was never something we said. I still wouldn't say it. To me, it's a show about anything.

It kind of happened very slowly, the recognition. It's still not bad when I go home—New York is a great place to be a celebrity. Most people, even the people who do have things to say, they're usually fairly cool. They give you the head nod, or the "hey." They don't get all goony about it. I can still go to a coffee shop at two or three in the morning, like I did a few weeks ago. I had dinner with a friend and we ended up sitting around pretty late. I like to go downtown, to the West Village—it's kind of a zoo. And I like to go to the zoo.

Before the show, I did not get courtside Knicks tickets. It's not the best fringe benefit, but it's close. The best benefit is the people who go with you to the Knicks—*heh, heh.* I also have a great field box at Shea Stadium now. Right over the third-base dugout, which is where I've always wanted to sit my whole life. I'll be there every night this spring. Mets all the way, baby!

I think the show became a hit because we took a little step forward in comedic tone. We gave it our own style. When it first came on, it didn't sound like other sitcoms that were on at the time. It didn't sound like *Coach*—shows with all that regular processed-comedy feeling. We got much more specific, and more neurotic, and more New York. The show sounds like it was written by a couple of comics from New York.

The thing I remember most about that night at the Westway Diner is that I had two cups of coffee. And I don't drink coffee. So I remember sitting there, having a second cup of coffee—and that was kind of an indication that we were onto something. Maybe that's where the whole show came from—too much caffeine.

Interviewed by Chris Smith

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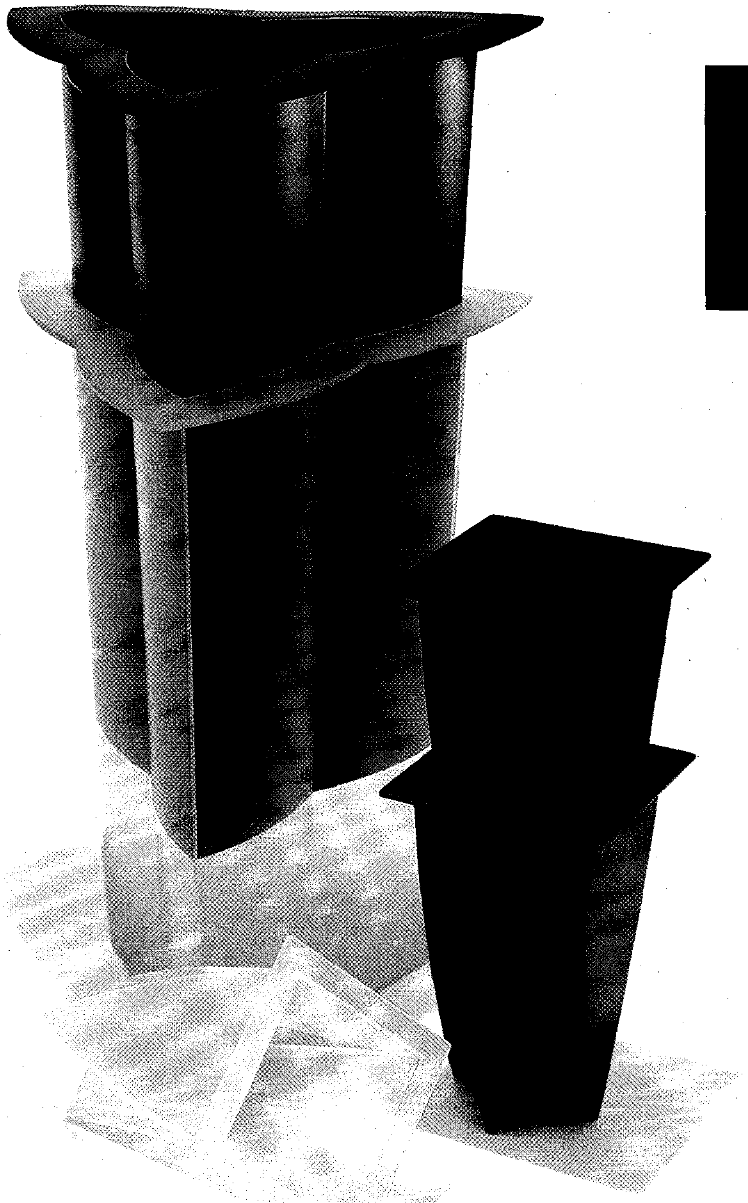
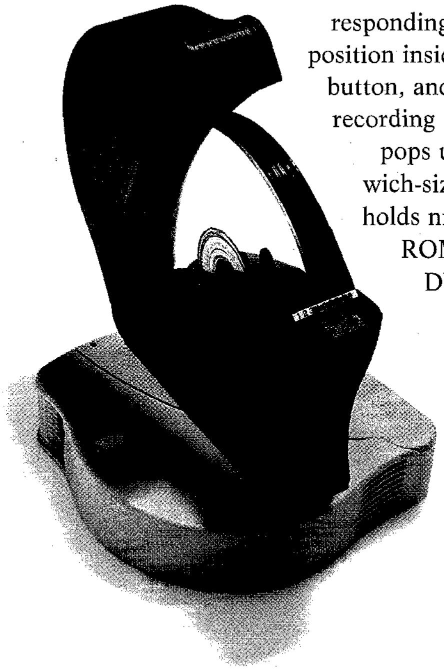
BY CORKY POLLAN



Industrial Plant

Italian graphic and product designer Marcello Morandini named his vases after nature—"Mirto" and "Timo" (myrtle and thyme)—but made them out of polypropylene. Not surprising, since this plastic seems to be the material of the moment for cutting-edge designers intent on more than just the functional aspects of everyday objects. Bare or filled with blooms, Morandini's vases look swell ($11 and $21).

MOSS/*146 Greene Street/226-2190*



Pop-Up Audio

The peripatetic will find this mini–CD holder the perfect companion: Retrieving a desired disc is a snap. Just turn the tiny dial on the outside of the box to a number (corresponding to the disc's position inside), press the button, and the selected recording automatically pops up. The sandwich-size plastic box holds nine CDs, CD-ROMs, VCDs, or DVDs ($9.95).

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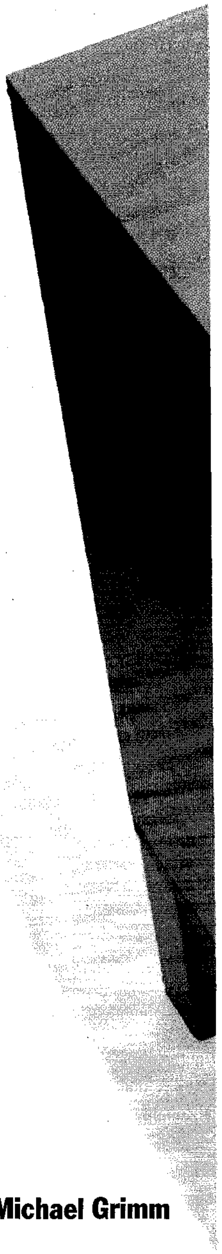
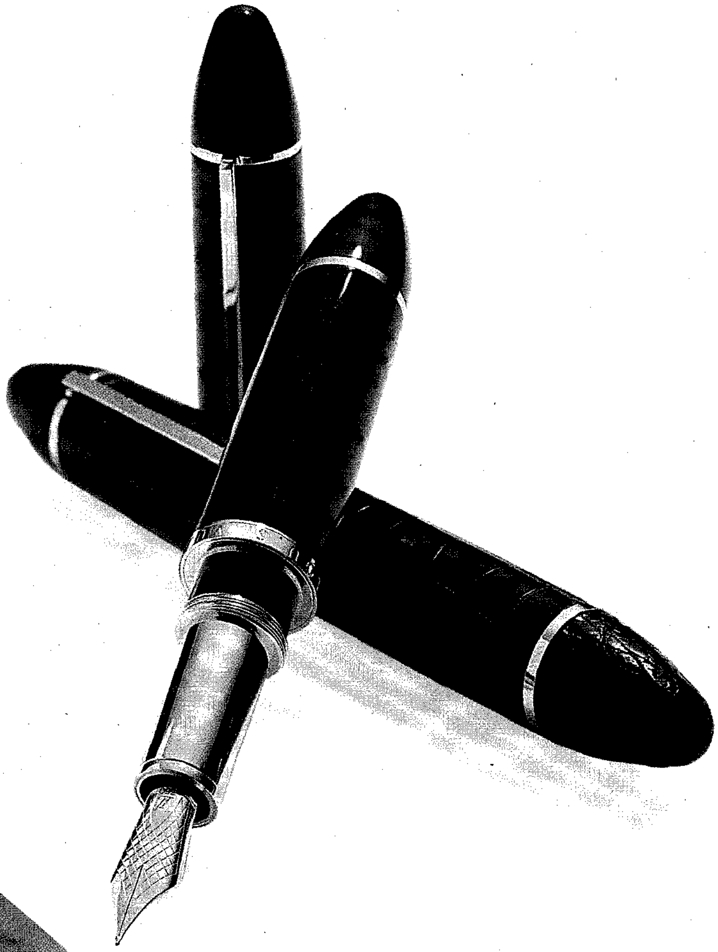
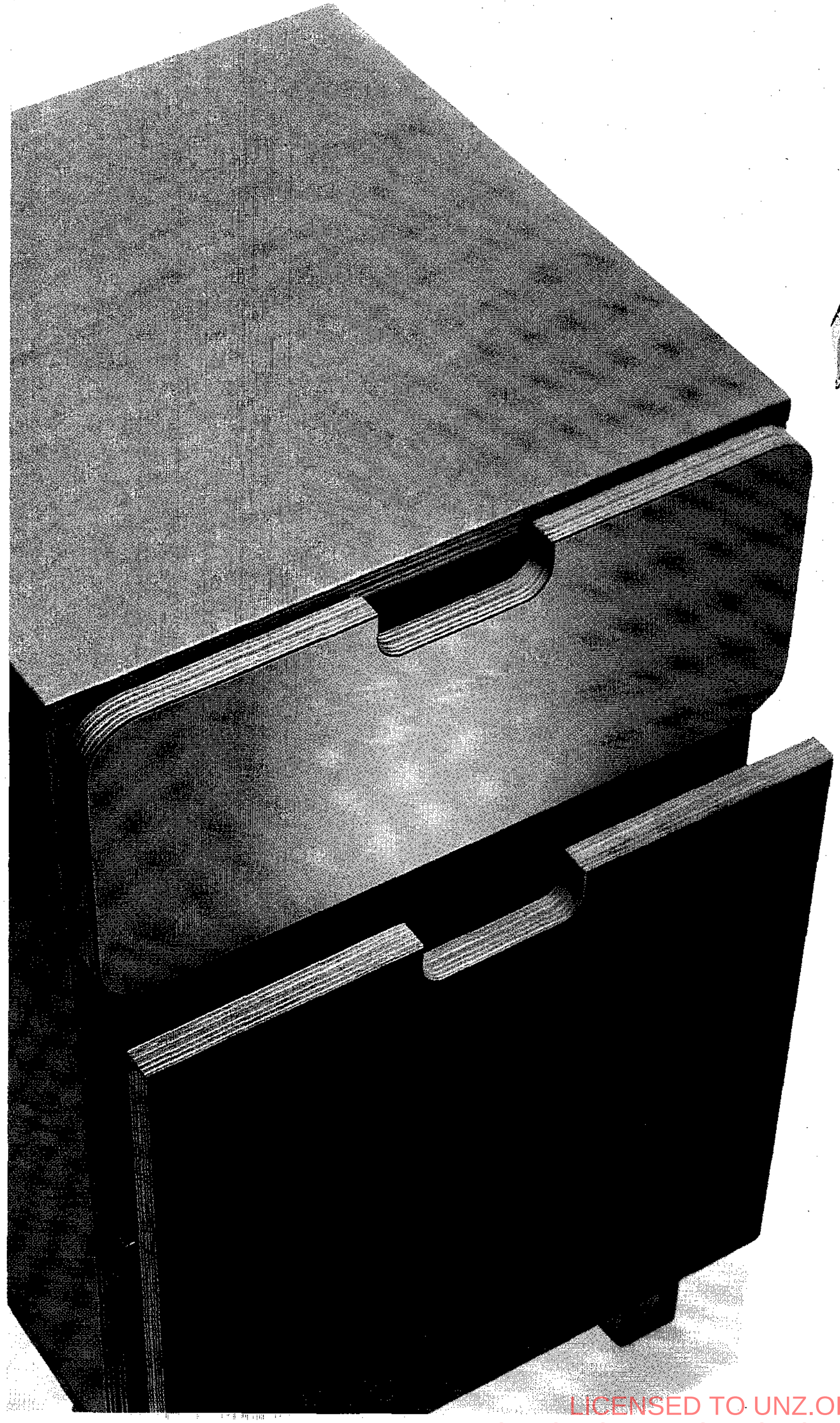


Photographed by Michael Grimm

Luxury Liners

It's curious: Now that everyone is hooked on e-mail, there's an insatiable rage for pens. Even Louis Vuitton has joined in the madness, with a line of pens created by Anouska Hempel (the protean English designer of couture, restaurants, gardens, and hotels). When they were introduced in Paris, they were instant sellouts, but the company now has a stockpile of fountain, ballpoint, and roller varieties and is bringing them to New York. Some are covered in Vuitton leathers, others hand-coated with lacquer, but all have 18K-gold nibs or tops, and a discreet Vuitton signature engraved on the band ($250 to $1,140).
LOUIS VUITTON/*49 East 57th Street/371-6111*





Schwan's Way

David Shearer and Gail Schultz of Totem, that mecca of minimalism, have added manufacturing to their list of achievements. The owners are now producing home furnishings by notable American designers. First in the series are the sofas, cabinets, and tables of Lloyd Schwan, formerly of Godley/Schwan, a design team known for radical "art" furniture. Schwan is now into function and clean, simple lines. Proof of his new approach is this no-frills side table of plastic-laminated Finnish plywood ($850).
TOTEM/*71 Franklin Street/925-5506*

N.Y. TECH

EDITED BY SIMON DUMENCO

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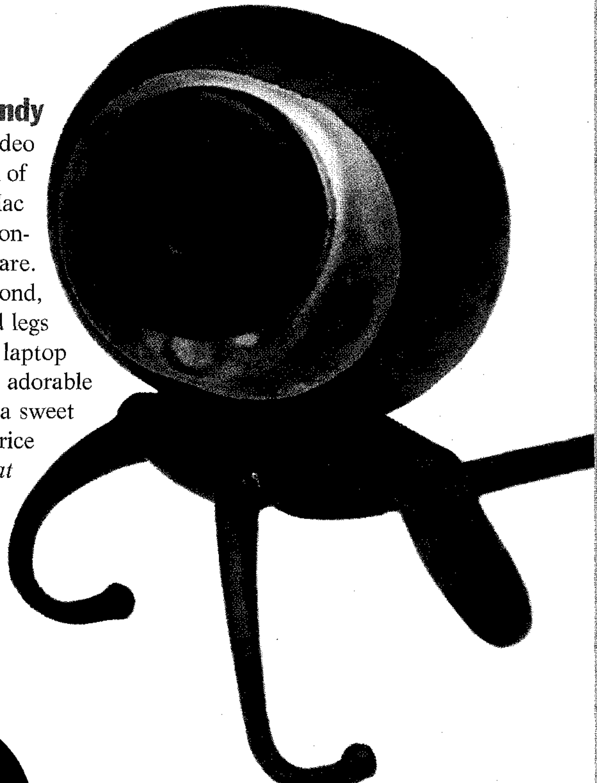
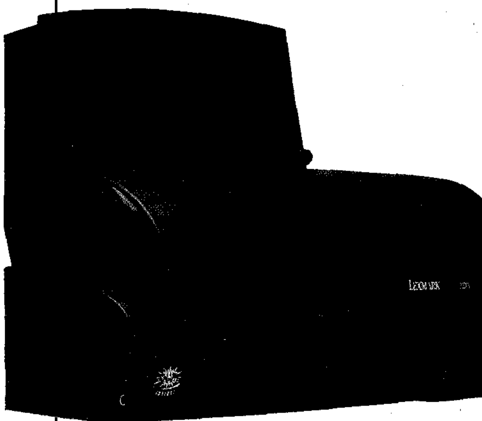
Sound Stylings

Harman/Kardon busts out of the age-old stack-it-on-a-rack mode with the Festival 80 Dolby Pro Logic Home-Theater system. Feed your stereo-TV sound through this sleek all-in-one console and use H/K's proprietary Wrap Circuitry to tailor the surround-sound field to your own personal aural G-spot. Festival sports a built-in AM/FM stereo tuner and CD changer and comes with speakers (not shown), five satellites, and a floor-thumping hideaway subwoofer. Hold the remote, and your thumb falls right on the volume controls. Lovely ($2,199). HARVEY ELECTRONICS/2 West 45th Street/575-5000



Eye Candy

iREZ Research boils color laptop video down to its essence—a stark little eyeball of a camera that comes complete with Mac and Windows drivers, CUSee-ME videoconferencing, and iVisit VideoChat software. This cleverly designed 30-frame-per-second, full-motion video camera has articulated legs that either clip onto the edge of your laptop screen or serve as a built-in tripod. Not adorable enough for you? iREZ gave its camera a sweet little name (Kritter) and a cute little price ($249). DATAVISION/*445 Fifth Avenue, at 39th Street/689-1111*



The Smooth Type

Nice to see that the engineers at Lexmark weren't tempted to broadcast the versatility of their 7200V color inkjet printer by cramming it into a clunky button-and-switch-laden case. This baby's so compact and aerodynamic you'll want to take it on the road (hey, hook it up to your laptop and use it in your Miata with the top down!). But beneath that understated exterior lies a 1,200-by-1,200-dots-per-inch, six-color, three-page-per-minute (eight ppm in black) print engine and Snappy Inside, a built-in digital-image-capture device that lets you print stills from your camcorder or VCR. Order direct from the www.lexmark.com site ($459.99 including shipping) or call 800-LEXMARK for retailers.

TEST DRIVE

30 DAYS WITH A NEW TECH TOY

Take a Letter, Dear

Computers are nice. You can use them to play Tetris or send e-mail or switch from "Jason" to "Cassandra" in a chat room without anybody even noticing. Unfortunately, the damn things are still too much like the bulk of the species that created them: They just don't know how to listen. Literally. That's what led me to Dragon Systems NaturallySpeaking continuous-speech software ($695 Deluxe, or $160 for a smaller-vocabulary edition), the current front-runner in the voice-recognition race. The good news: I was able to speak into NS's included headset microphone at rates of up to 120 wpm (my personal record) and watch the transformation of my voice into text. In fact, I transcribed this entire paragraph in less than a minute . . . *and peeled a grapefruit at the same time.* Now, that's productivity!

NS didn't even force me to talk like the 777-FILM guy to be understood. Instead, it asked that I select and read a 30-minute book excerpt (I chose *Dogbert's Top Secret Management Handbook*) while the program analyzed my voice. After that, it used my daily writing activity to catalogue and "learn" from its initial misinterpretations of certain words (amazingly, NS rarely makes the same mistake twice). Out of the box, it hit the mark about 75 percent of the time, but after a month accuracy was up to a solid 96 percent.

The danger of all this, of course, is the threat of a verbal-diarrhea leakage into the written world and the further erosion of the distinguishing line between auteur and two random guys sitting around talking. In other words, good-bye carpal-tunnel syndrome *and* David Mamet.

ROBERT MORITZ

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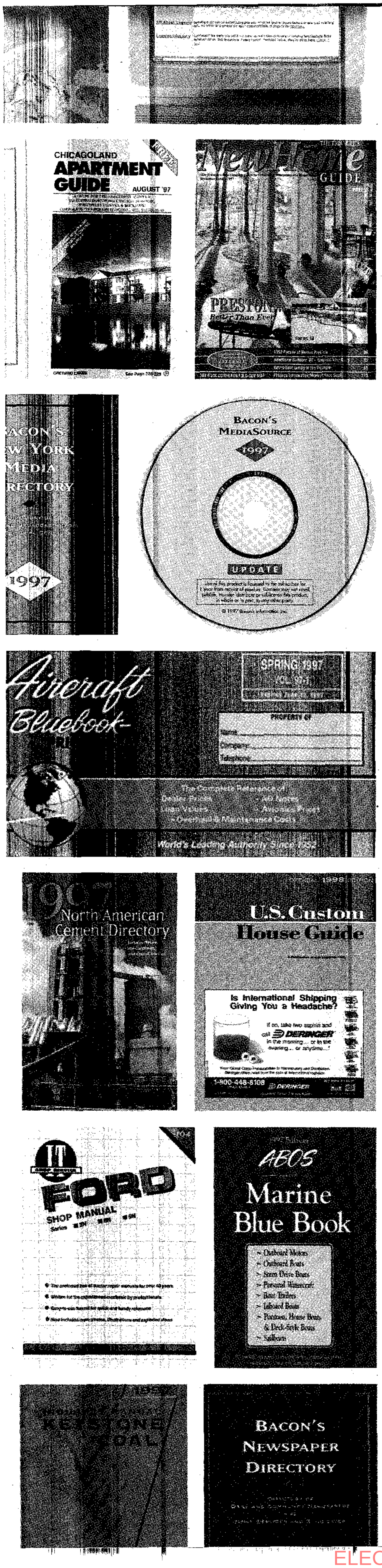
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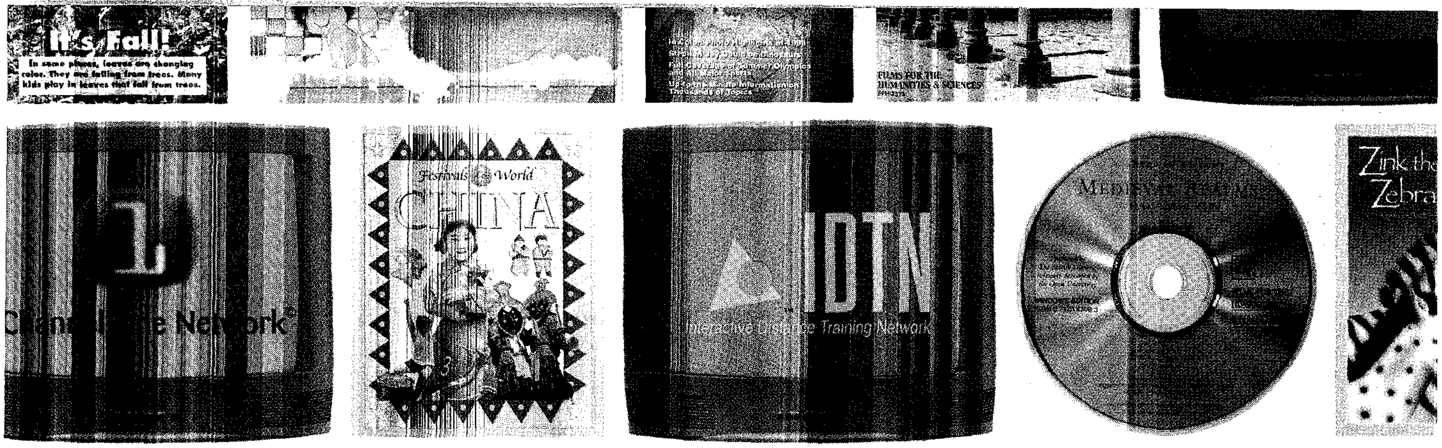
It's Fall!
In some places, leaves are changing color. They are falling from trees. Many kids play in leaves that fall from trees.
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Special Advertising Section

GREAT MUSEUMS

OF NEW YORK

New York, the artful city

Vintage motorcycles in the Guggenheim. Bonnard on the heels of Léger and Chuck Close at MoMA. A summer solar garden outside the Cooper-Hewitt. An African rain forest and dazzling diamonds at the Museum of Natural History. Soutine and Segal at the Jewish Museum. Permanent walls for Hopper and O'Keeffe at the remodeled Whitney. European masters at The Metropolitan Museum.

All the city's a museum, and the depth and novelty of art displayed in New York knows no bounds. This spring, exciting exhibitions are blooming all over town, and the summer calendar is even fuller. The artful city awaits.

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CHRISTY CASAMASSIMA *Editor*
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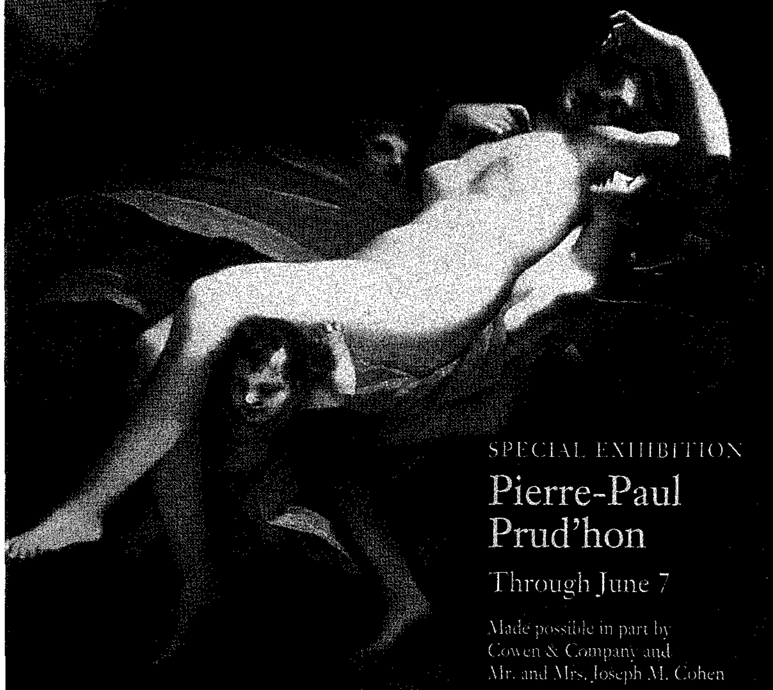


How well do you really know the **MET?** Spring is the perfect time to rediscover the Met. It's a season filled with glorious exhibitions and full-scale retrospectives, from the sensual paintings of Pierre-Paul Prud'hon to the striking portrait busts of Augustin Pajou to the Modernist photographs of Paul Strand. And it is a time to reacquaint yourself with treasures both new and familiar from the legendary permanent collection—one of the world's greatest, and always on view.

SPECIAL EXHIBITION

Pierre-Paul Prud'hon

Through June 7

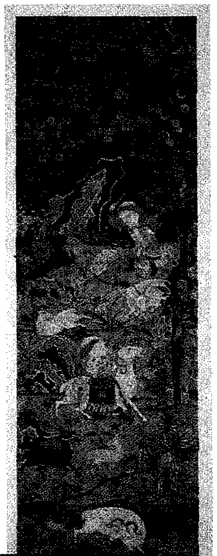
Made possible in part by
Cowen & Company and
Mr. and Mrs. Joseph M. Cohen

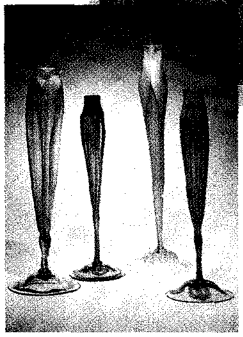
Organized by The Metropolitan
Museum of Art and the Reunion des
Musees Nationaux

From upper left: Pierre-Paul Prud'hon, *Psyche Carried off by the Zephyrs* (detail), 1808, Musée du Louvre, Paris; Jean-Auguste-Dominique Ingres, *La Princesse de Broglie*, Robert Lehman Collection, 1975; Colossus of Amenhotep III (detail), Dynasty 18, ca. 1390–1353 B.C., from Thebes, Temple of Luxor, Rogers Fund and Edward S. Harkness Gift, by exchange, 1922; and Pierre-Auguste Renoir, *Young Girl Bathing*, Robert Lehman Collection, 1975.

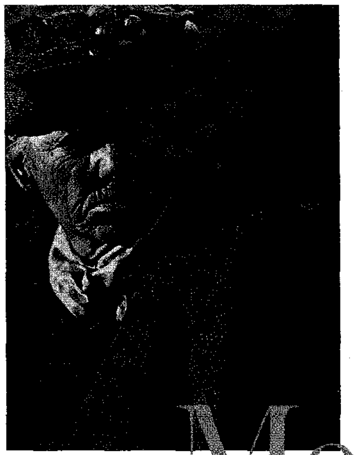
The **METROPOLITAN** *Museum of* **ART**

Open Friday and Saturday evenings until 9 p.m.
Fifth Avenue at 82nd Street www.metmuseum.org





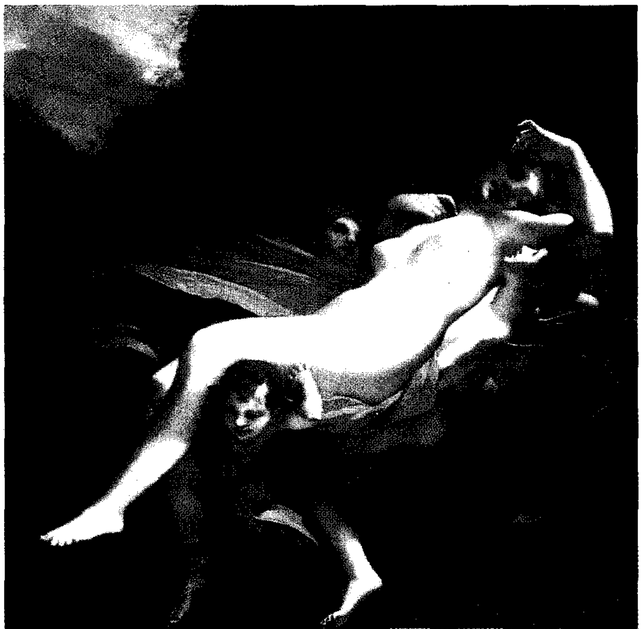
Three French Masters

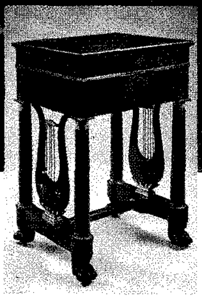


Three French masters—a sculptor, a portraitist, and a cabinetmaker—have created a springtime buzz at the Met, and right on their heels in early June is the great British painter and designer Edward Burne-Jones.

The French trio under happy siege are Augustin Pajou (1730-1809) with all five of his most famous marble statues, Pierre-Paul Prud'hon (1758-1823) who was known as "the French Correggio" for the dreamlike quality of his work and Charles-Honoré Lannuier, the Parisian cabinetmaker whose New York work is cleverly stacked up against that of his brother Nicolas and two chief competitors, Duncan Phyfe and Michael Allison.

Metropolitan Museum of Art





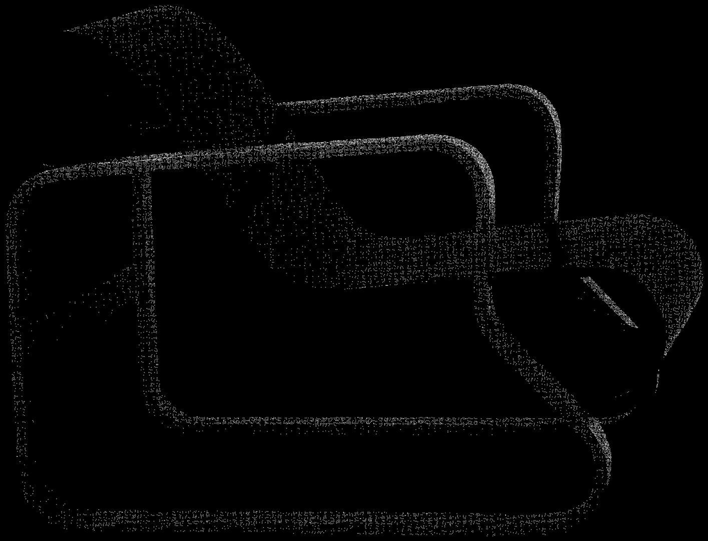
On June 4 The Metropolitan will mount the first comprehensive Burne-Jones exhibition. In oils and watercolors, tapestries and tiles, painted furniture and jewelry you'll see the romantic and highly literate essence of that pre-eminent painter and designer of late 19th century England. After June 30, the seven Unicorn Tapestries will spend the summer at the Met while their home up at the Cloisters is undergoing renovation.

Metropolitan Museum of Art, Fifth Avenue at 82nd St., 879-5500, Tuesday through Thursday, and Sunday, 9:30 a.m. to 5:15 p.m., Friday and Saturday evenings until 9 p.m.

Cover: *Monument To Buffon* by Augustin Pajou (background), *Psyche Carried Off By The Zephyrs* by Pierre-Paul Prud'hon (foreground). **This page top left:** *Textile from "When Silk Was Gold."* **Top center:** *Vases* by Louis Comfort Tiffany. **Top right:** *Portrait, Washington Square* by Paul Strand. **Bottom left:** *Psyche Carried Off By The Zephyrs* by Pierre-Paul Prud'hon. **Bottom Right:** *French Bedstead* by Charles-Honoré Lannuier.

Masters of Invention.

This spring, MoMA presents three full-scale retrospectives of remarkable careers in art and architecture–work that reinvented the aesthetic of the time.



Through May 19, 1998

Alvar Aalto. *Paimio Chair.* Model 41. 1931-32. Laminated birch, molded plywood, and lacquer. The Museum of Modern Art. Gift of Edgar Kaufmann, Jr. Fund.
Exhibition organized with the cooperation of the Alvar Aalto Foundation and the Museum of Finnish Architecture, Helsinki. Made possible by a major grant from Celeste Bartos, and by generous support from Artek and Elise Jaffe and Jeffrey Brown.

The Museum of Modern Art

11 West 53 Street, New York
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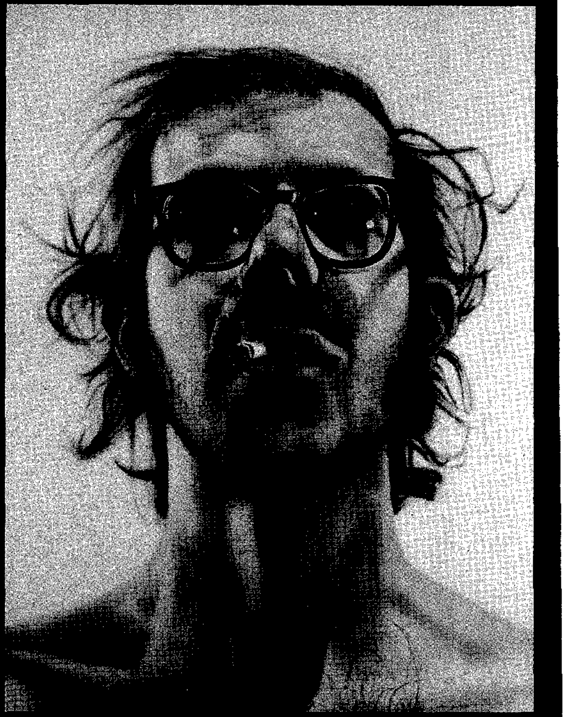
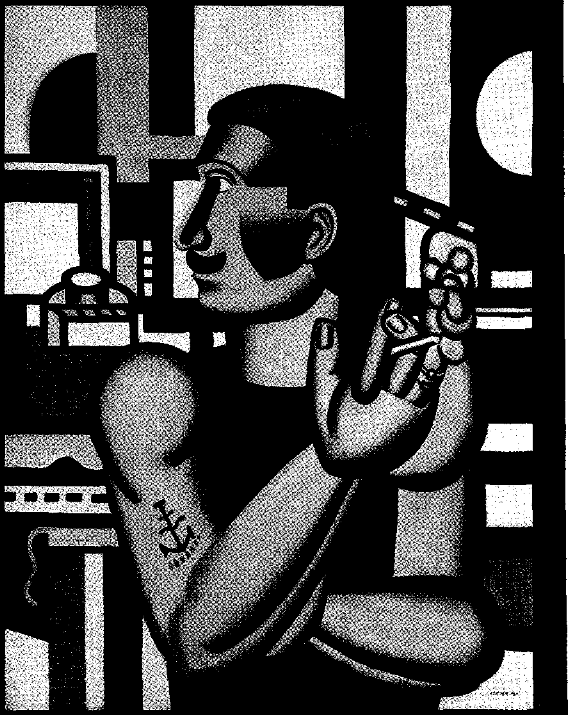


Through May 26, 1998

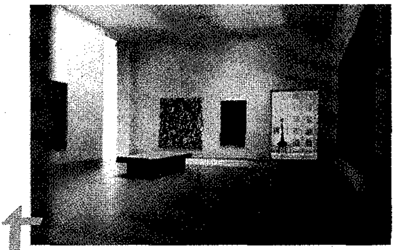
Chuck Close. *Big Self Portrait.* 1967-68. Acrylic on canvas. Walker Art Center, Minneapolis. Art Center Acquisition Fund, 1969. ©1998 Chuck Close. Exhibition made possible by Michael and Judy Ovitz, and by a generous grant from Banana Republic. Additional generous support provided by Jon and Mary Shirley.

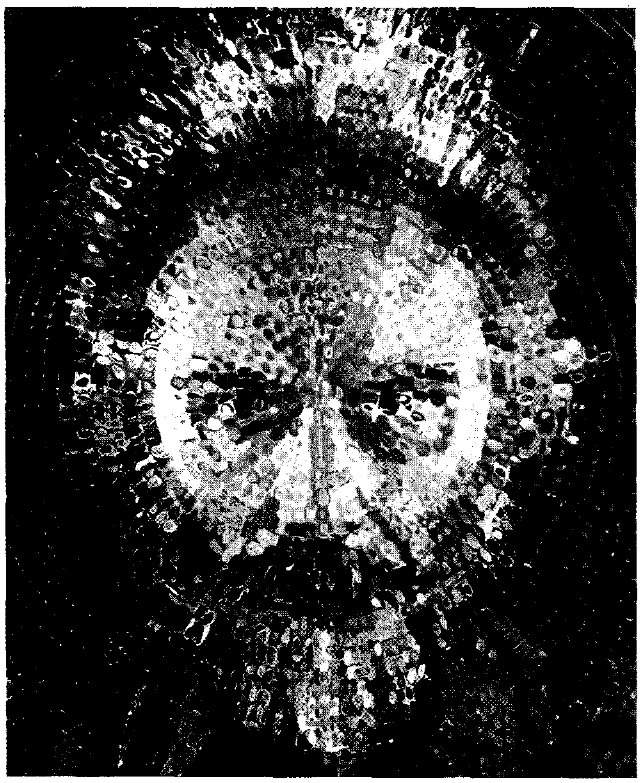


Through May 12, 1998

Fernand Léger. *Le Mécanicien (The mechanic).* 1920. Oil on canvas. National Gallery of Canada, Ottawa. ©1998 Estate of Fernand Léger/Artists Rights Society (ARS), N. Y. Exhibition made possible by a generous grant from an anonymous donor. Additional support provided by the Lily Auchincloss Foundation, Inc. and the Estate of Mr. and Mrs. Edmund J. Kahn. Indemnity granted by the Federal Council on the Arts and the Humanities.

Museum of Modern Art





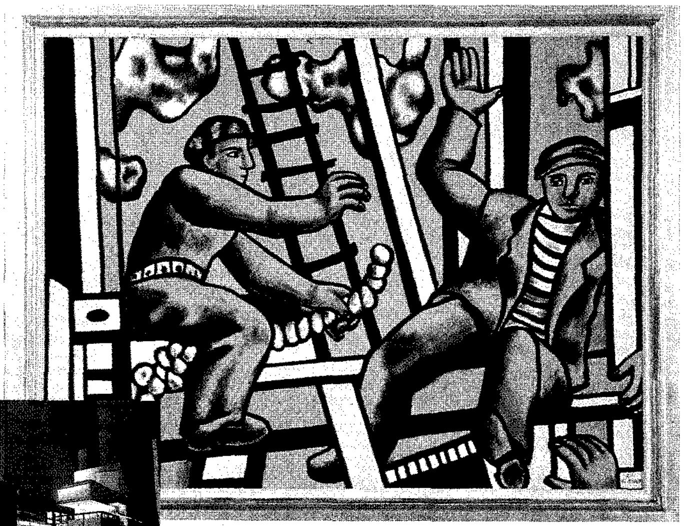
If Léger is in the house, can Bonnard be far behind? Such are the daily temptations at MoMA, which will follow up its current triple-header of Fernand Léger, Chuck Close and Alvar Aalto (through May 19) with the much-awaited June 21 opening (through Oct. 13) of a Pierre Bonnard retrospective.

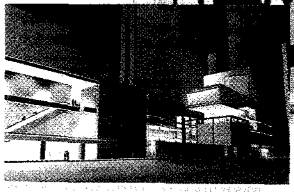
Until May 12, you can still catch the first major Léger retrospective in New York in more than 40 years, a cache of 80 paintings and related drawings that challenges the Léger stereotype as a painter of circumscribed technique. On April 14, the painter and art historian John Golding will lecture on "Léger's Originality" in MoMA's Roy and Niuta Titus Theater 2 at 6:30 p.m.

In Chuck Close (through May 26), an old MoMA friend since the '70s, one sees the amazing evolution of the artist's psychologically charged portraits. MoMA is expecting big numbers for the Bonnard retrospective (June 21 to Oct. 13). The 90 pieces remind us that Bonnard, best-known for his extraordinary colors and sensuous nudes, was more than a mere hedonist but one of the great masters of structure and composition.

Museum of Modern Art, 11 W. 53rd St., 708-9430, Saturday through Tuesday, and Thursday, 10:30 a.m. to 6 p.m., Friday, 10:30 a.m. to 8:30 p.m.

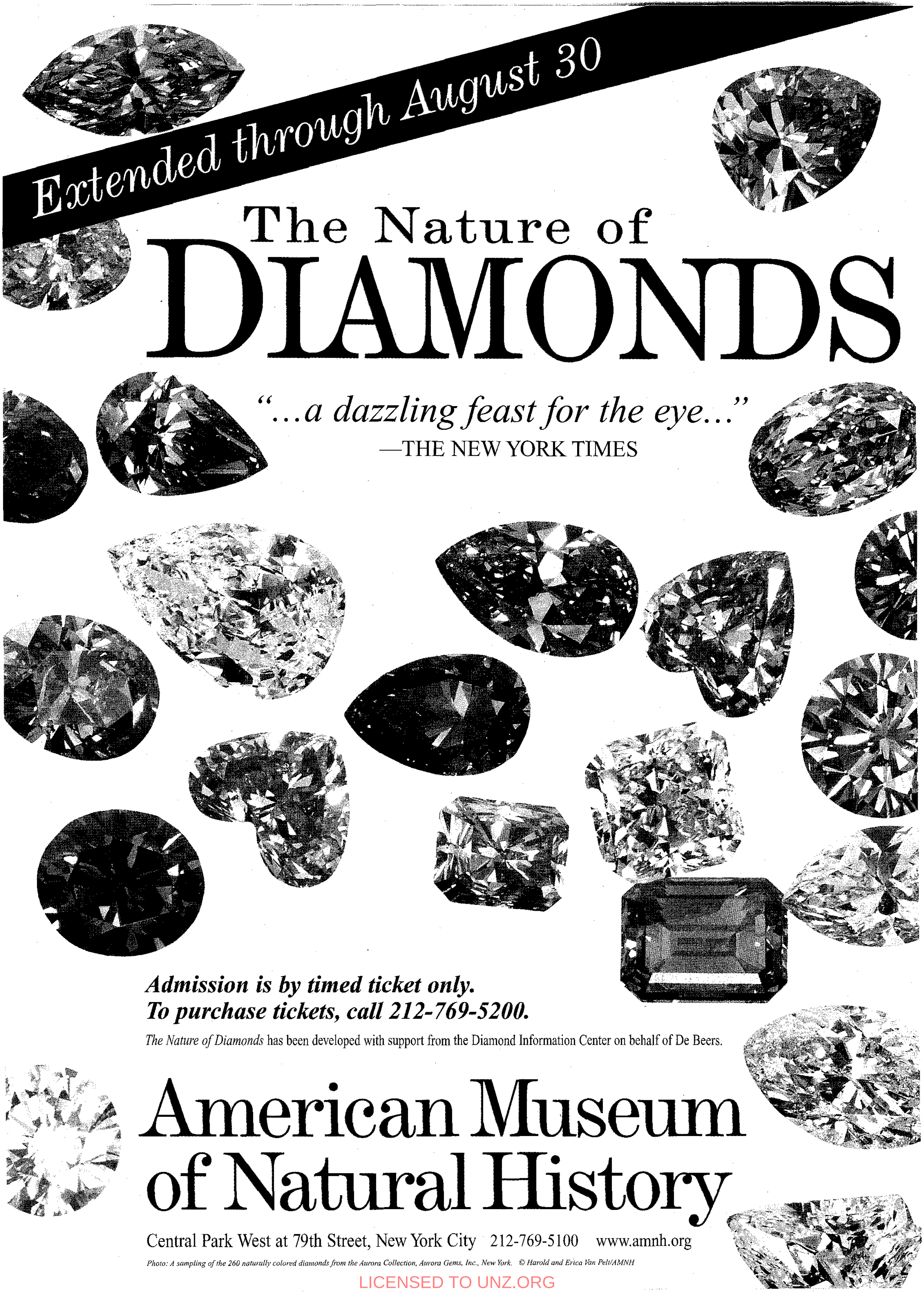
Léger, Chuck Close, Pierre Bonnard





Top left: *Lucas II* by Chuck Close. **Top right:** *New Garden Wing Gallery model* by Jacques Herzog and Pierre Demeuron. **Center left:** *Experimental Home* by Alvar Aalto. **Center right:** *Les Constructeurs* by Fernand Léger. **Bottom:** *Computer-generated print* by Bernard Tschumi.

All photos this page: ©The Museum of Modern Art.



Extended through August 30

The Nature of
DIAMONDS

"...a dazzling feast for the eye..."
—THE NEW YORK TIMES

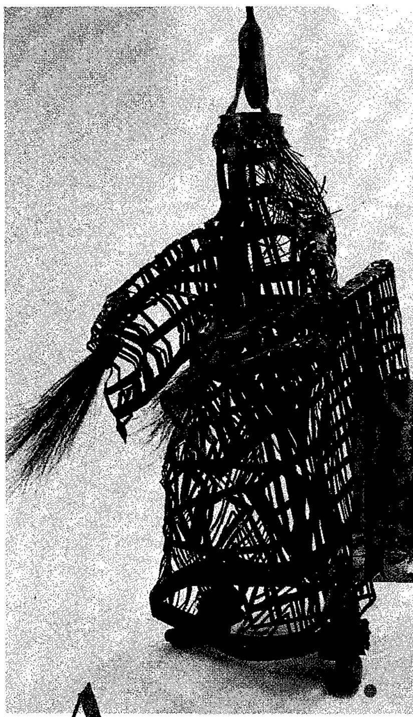
Admission is by timed ticket only.
To purchase tickets, call 212-769-5200.

The Nature of Diamonds has been developed with support from the Diamond Information Center on behalf of De Beers.

American Museum
of Natural History

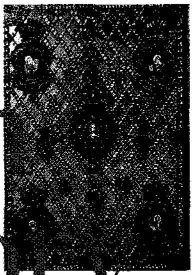
Central Park West at 79th Street, New York City 212-769-5100 www.amnh.org

Photo: A sampling of the 260 naturally colored diamonds from the Aurora Collection, Aurora Gems, Inc., New York. © Harold and Erica Van Pelt/AMNH

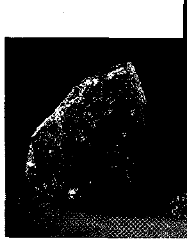


If you haven't been to a rain forest lately, head to the American Museum of Natural History Central Park West on May 30. That's the day the stunning new Hall of Biodiversity will open on the first floor, brimming with a diorama of the Central African Republic rain forest. Ninety feet long and more than 18 feet high, the rain forest will hit you with sights, sounds, and smells—crickets buzzing, elephants drinking at a saline pond, the damp earth giving off its jungle odor. Nearby, a wall 100 feet long will teem with approximately 1,000 specimens tapped from all over the museum.

Also out of Africa, an exhibition "Spirits in Steel: The Art of the Kalabari Masquerade," April 25-Oct. 12, will feature the lifesized steel sculptures of Nigerian-born artist Sokari Douglas Camp, based on traditional masquerades of the Kalabari people. From April 18 to June 28, an exhibition "Kings, Chiefs and Women of Power," will display thirty large-format prints by photographer Phyllis Galembo of Nigeria's traditional leaders—kings, women of power, palace and town chiefs.



American Museum of Natural History



Meanwhile, the museum's ongoing smash-hit, "The Nature of Diamonds," originally scheduled to close in late April, has been extended through Aug. 30 by popular demand. The most comprehensive exhibition ever mounted on diamonds—and one of the most popular attractions in the museum's history—explores all facets of the mystical mineral—its geological origins, its place in history, art, adornment, and literature, its uses in modern technology and research. You'll see dozens of dazzling diamonds, on loan from private and public collections all over the world.

American Museum of Natural History, Central Park W. at 79th St., Daily, 10 a.m. to 5:45 p.m., Friday and Saturday evenings until 8:45 p.m.

Top left: *Bird Masquerade with Long Tail* by Sokari Douglas Camp. **Top right:** *Marco Hernandez*, preparator in the Museum's Department of Exhibition. **Center right:** *Gospel cover*, owned by Catherine the Great. **Bottom left:** *Naturally etched tetrahedral diamond crystal* from Guinea. **Bottom right:** *Bow brooch.*

Tribal Masks, Rain Forest, Diamonds

Top left: ©FXP Photography and Sokari Douglas Camp. Top right, bottom left: ©American Museum of Natural History.
Center right: ©Kremlin State Museum. Bottom right: ©P.N.A./I.P.P.A.R.

Jessye Norman in Recital

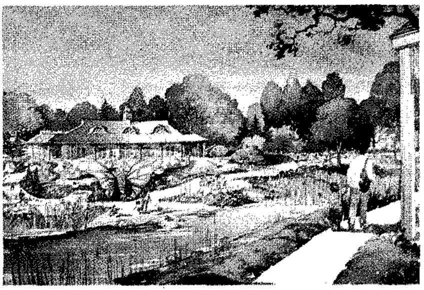
A Grand and Glorious Celebration of Mother's Day

Sunday, May 10, at 7:00 pm, at Avery Fisher Hall. Proceeds from 500 select seats will benefit The New York Botanical Garden. This special group of benefit tickets range in price from $250 - $1000. Purchases above the $250 donor level include a champagne buffet supper on the Promenade at Avery Fisher Hall following the concert. This Gala Benefit has been generously underwritten by The Carlisle Collection.

For more information or to purchase tickets,
call 212-838-0724. Major credit cards accepted.
Presented by Great Performers at Lincoln Center.

THE NEW YORK BOTANICAL GARDEN

The New York Botanical Garden



Spring in Bloom

Spring means an effusion of color and fragrance at The New York Botanical Garden, and this season it also means the grand opening of the Everett Children's Adventure Garden on May 2. Aimed at kids 12 and under, the eight-acre garden is the one of its kind in the U.S., an indoor-outdoor layout that lets them romp through landscapes exotic, enlightening, and pure fun.

Hard by the glassy restored Enid A. Haupt Conservatory, the garden sends kids down a winding path flanked by a meadow maze that leads to outdoor galleries and plantings and an indoor center for hands-on learning.

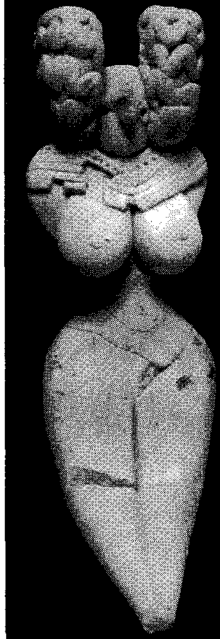
Even as spring flowers erupt across the acres of gardens through May—tulips, magnolias, cherries, dogwood, crabapples and azaleas—there are also featured events to draw you in. Through May 20, the Flower Show will delight your senses with the delicate blooms of the Old South. And over the weekend of April 24-26, the 6th annual Antique Garden Furniture Show and Sale will display unusual antique garden ornaments and accessories by 22 of the nation's leading dealers.

New York Botanical Garden, 200th St. & Kazimiroff Blvd., Bronx, NY, 718-817-8700, 10 a.m. to 6 p.m. Tuesday to Sunday.

Top right: *William and Steere Discovery Center* illustrated by Al Juba. **Top left:** *Tulip walk.* **Center left:** *"Bee a Polinator"* at the Everett Children's Adventure Garden. **Center right:** *Crabapples in bloom.* **Bottom:** *Roses.*

Top left, Bottom right: ©Toli Butt. Center left: ©John Fessentino.
Bottom: ©Sara Cedar Miller.

Art at the Asia Society



Great Cities, Small Treasures: The Ancient World of the Indus Valley

Through May 3

Never before seen in the U.S., this stunning collection of artifacts reveals the sophistication of a forgotten civilization that flourished between 2600 and 1900 BCE in what is now Pakistan.

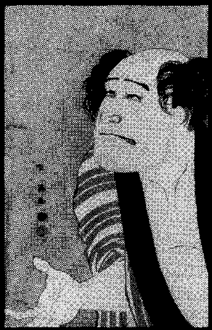
Satire and Spice: Cartoons from India

Through April 19

A hilarious look at fifty years of the world's largest democracy. Eighty political cartoons reflect the candor and sparkling wit of India's press.

More than Meets the Eye: Japanese Art in the Asia Society Collection

April 7-August 16

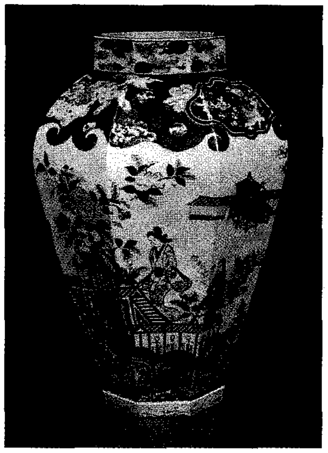


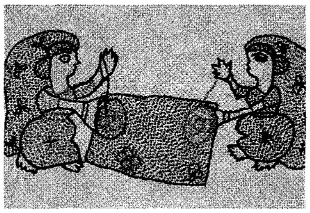
Fresh insights into sculptures, paintings, and ceramics spanning more than 2000 years of Japanese art are offered by this exquisite exhibition.

Asia Society
725 Park Avenue at 70th Street
(212) 517.ASIA · www.asiasociety.org

Great Cities, Small Treasures: The Ancient World of the Indus Valley has been organized with the cooperation of the Department of Archaeology and Museums, Ministry of Culture, Government of Pakistan. Major funding has been provided by Pakistan International Airlines; MetLife; Association of Pakistani Physicians of North America; and Mr. Sadruddin Hashwani of the Hashoo Group.

Satire and Spice: Cartoons from India has been organized by the Indian Council for Cultural Relations and cosponsored with the Discovery Channel.





Asia Society

Pakistani devotional music, the shooting of a Japanese exchange student, a priceless Japanese art collection re-examined—no cultural subject is out of bounds for the Asia Society. On April 16, 18 and 19 in the society auditorium, brothers Mehr Ali and Sher Ali will perform Qawwli, devotional music characterized by powerful singing and explosive clapping. On April 22, the Society will present a preview screening of a PBS documentary on the killing of a Japanese exchange student, Yoshi Hattori, in October 1992, an incident that reverberated far beyond its Louisiana flashpoint. A discussion with filmmaker Christine Choy will follow.

From April 7 through Aug. 16, the Society's handsome Park Avenue galleries will display 40 extraordinary Japanese artworks in "More than Meets the Eye: Japanese Art in the Asia Society Collection." The exhibition offers a rare opportunity to view Japanese art of the highest quality from the Mr. and Mrs. John D. Rockefeller IIIrd Collection.

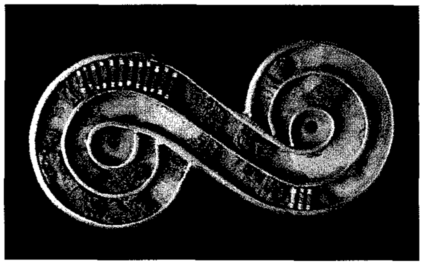
Asia Society, 725 Park Ave. 517-ASIA, Tuesday through Saturday, 11 a.m. to 6 p.m., Thursday, 11 a.m. to 8 p.m., Sunday, noon to 5 p.m.

Top left: *Octagonal Jar from "More Than Meets The Eye" Exhibit.*
Top right: *The Narrative Thread: Contemporary Women's Embroidery from India.*

Solomon R. Guggenheim Museum

As you take in the Guggenheim's current smash show "China: 5,000 Years," imagine the same curving ramps parked with 90 motorcycles. On June 26 (through Sept. 12) "The Art of the Motorcycle" will examine the whole jazzy evolution and influence of motorcycles. Speed, sexual representation, outlaw biker culture are all addressed. The smashing parade will include an 1894 Hildebrand & Wolfmuller; the super-popular Honda 50 Super Cub from the '50s and the ca. 1977 Harley-Davidson XLCR with its radical styling.

Along with the bikes will be a sterling show (June 10-Sept. 2) marking the 100th anniversary of Peggy Guggenheim's birth. Included are the first public showing of the noted patron's signed guestbooks, an extraordinary melange of signatures, sketches, musical notations, poems and comments by such as Jean Arp, Cecil Beaton, and Truman Capote. Highlighting the China show (closing June 3 uptown, May 24 in SoHo) will be a festival of rare Chinese cinema April 22-May 15 in the new Peter B. Lewis Theater. This inaugural series of the museum's new Film and Video Exhibition Program, "Dawn:

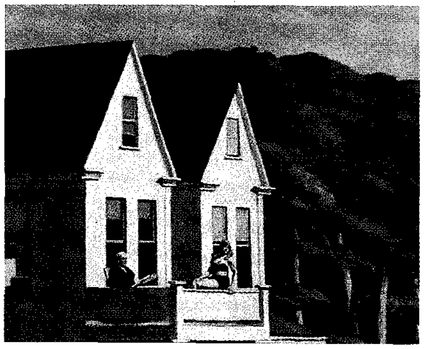


Early Chinese Cinema," turns an eye on Shanghai, the sultry and teeming treaty port, which spawned masses of young moviegoers.

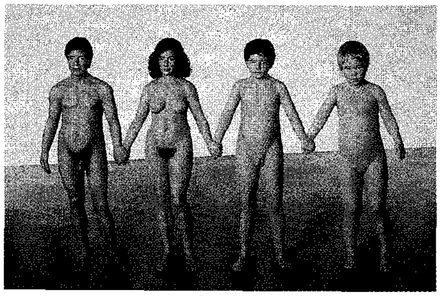
Solomon R. Guggenheim Museum, Fifth Avenue at 89th St., 423-3500, Sundays through Wednesdays, 10 to 6; Fridays and Saturdays, 10 to 8. Guggenheim Museum SoHo, 575 Broadway, at Prince St., 423-3500, Wednesdays through Sundays, 11 a.m. to 6 p.m., Saturday until 8 p.m.

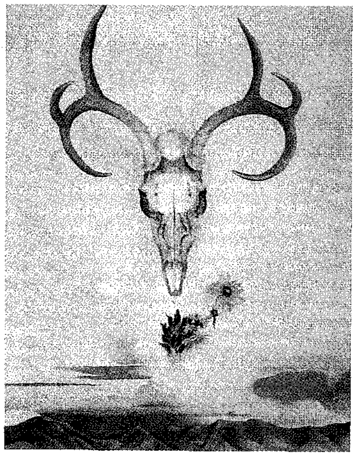
Bottom left page 10A: *Self-Portrait by Ren Xiong.* **Bottom right page 10A:** *Monkey-shaped amulet faience, Mahenjo-daro.* **Top:** *Brooch, Mohrnio-daro.*

Whitney Museum of American Art



Fresh from an ambitious renovation, the Whitney has finally made room (April 4) for the Calders, Hoppers, O'Keeffes, and other beloved works that enjoyed temporary wall space until now. They are hanging in a series of handsome fifth-floor galleries, known as the Leonard and Evelyn Lauder Galleries. Calder, Hopper and O'Keeffe anchor three separate rooms, and Calder's beloved "Circus" (1926-31), newly restored after a three-year absence, is the focal point of the exhibition with its own gallery. Here too are such familiar American scenes as Hopper's "Early Sunday Morning" (1930) with sunlight falling on green storefronts; Ben Shahn's "The Passion of Sacco and Vanzetti" and Robert Henri's "Gertrude Vanderbilt Whitney" (1916) reclining in slacks and red lips on a divan.





On May 28, the Whitney will mount an important exhibition of Andrew Wyeth's landscapes, "Unknown Terrain,: The Landscapes of Andrew Wyeth" inspired by his lifelong connection with Chadds Ford, Pa., and Cushing, Maine. These 120 works, the first ever to focus entirely on the Wyeth landscapes, will address the styles, themes and techniques that the 80-year-old artist has employed across a 60-year career.

Whitney Museum of American Art, Madison Ave. at 75th St., 570-3676, Wednesdays, and Friday through Sundays, 11 a.m. to 6 p.m.; Thursdays, 1 p.m. to 8 p.m.

Center: *Second Story Sunlight by Edward Hopper.*
Bottom right: *Family Romance by Charles Ray.*
Bottom left: *Summer Days by Georgia O'Keeffe.*

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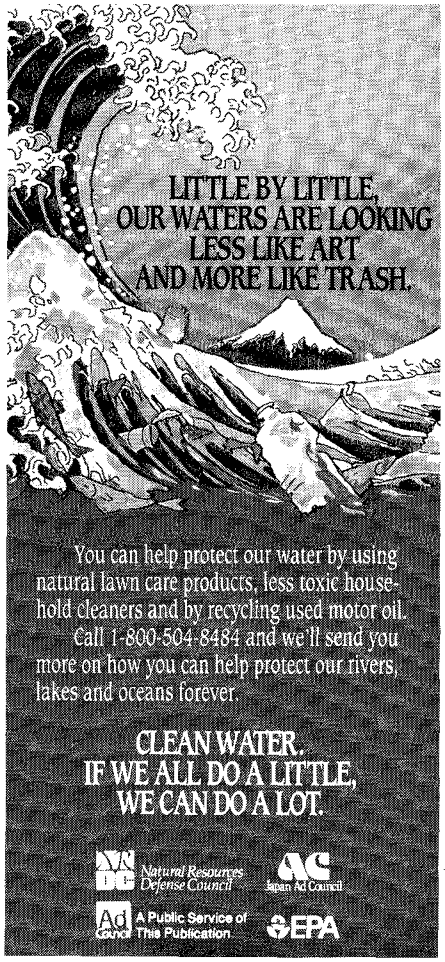
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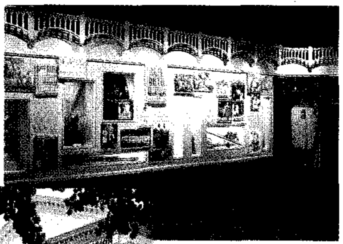
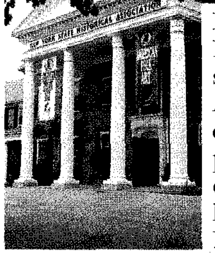
Cooperstown Museums





April means baseball and baseball means Cooperstown, but there is more to the splendid mid-19th century village than the National Baseball Hall of Fame and Museum. One discounted three-way ticket gets you into the Fenimore House Museum, *and* the adjoining Farmers' Museum and the Hall of Fame. This summer the Fenimore House, a showcase for American folk and fine art is displaying an exciting exhibition "Native Visions," 100-plus pieces of northwest American Indian art. The outdoors Farmer's Museum is a working, living display of mid-19th century farm life. Fans who want to catch the Orioles-Blue Jays Hall of Fame Game July 27 must get their bids in by mail by April 17; write to Hall of Fame Game Tickets, Cooperstown Baseball Committee, Box 590, Cooperstown, N.Y. 13326. You don't need tickets for the outdoor induction ceremony on July 26, starring new inductees Don Sutton, Larry Doby, Lee MacPhail and 30 to 40 other Hall of Famers in attendance.

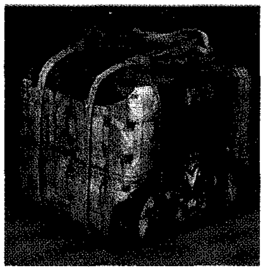
Cooperstown Museums. Cooperstown is a four-hour drive from New York; call for information toll-free, 1-888-875-2969.

Top left: *Babe Ruth Exhibit at the National Baseball Hall of Fame.*
Center left: *Fenimore House Museum.*

American Craft Museum

They're everywhere else, and now the British are coming to the American Craft Museum. May 20 (through Sept. 6) will launch "Objects of Our Time," the only U.S. showing of an important survey of British crafts and design, including furniture, fashion, jewelry, and ceramics.

Over the same period, two of America's most distinguished fiber artists, Ed Rossbach and Katherine Westphal, will show their basketry, wall hangings, robes and other pieces spanning the last 30 years. The museum organizes lively educational programming to back up each show, some aimed at kids.

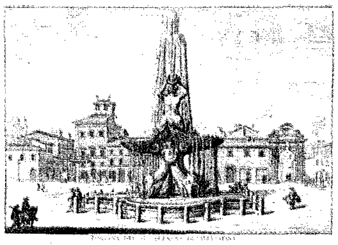


With the Rossbach and Westphal exhibitions will be workshops in bead work, weaving and collage making. Also on view: "Paper +Finland=Art", a work of 18 Finnish artists whose medium is paper. Extended: "Expressions in Wood: Masterworks from the Warnick Collection," through May 10.

American Craft Museum, 40 W. 53rd St., 956-3535, Tuesday through Sunday, 10 a.m. to 6 p.m., Thursdays until 8 p.m.

Bottom left: *Point of View* by Giles Gilson. **Top right:** *The Great Buffalo Spirit* by Ed Rossbach.

Cooper-Hewitt National Design

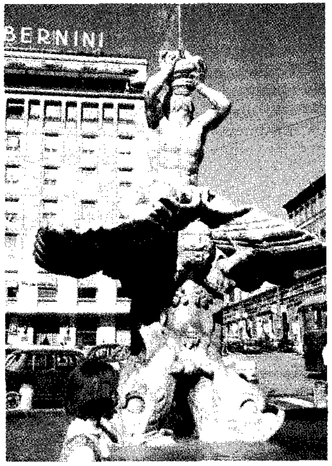


Just in time for summer, Cooper-Hewitt, National Design Museum, Smithsonian Institution, will make waves as never before. On June 9, a splendid exhibition "Fountains: Splash and Spectacle" will explore the range and history of fountains, ranging from the dramatic Versailles to the understated Civil Rights Memorial Fountain in Alabama to the classic Trevi Fountain in Rome.

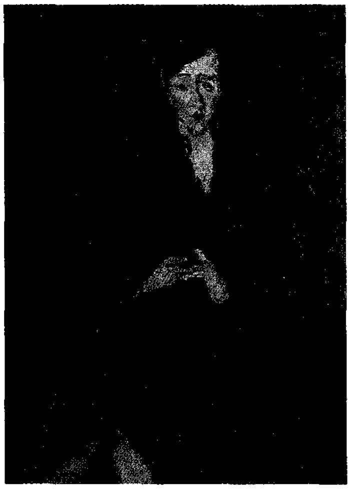
Timed with the June 21 solstice, the Cooper-Hewitt will unveil a dramatic outdoor solar show in its Arthur Ross Terrace and Garden, "Under the Sun: An Outdoor Exhibition of Light." You can catch the show (through Oct. 25) during regular museum hours or any time day or evening through the museums' wrought-iron fences: a 32-foot-high tensile canopy, a glass-cube pavilion, solar-powered chairs, all of it all meant to define solar energy as a catalyst for change in everyday life.

Cooper-Hewitt National Design Museum, Smithsonian Institution, Fifth Avenue at 91st St., 849-8300, Tuesday, 10 a.m. to 9 p .m., no admission charge after 5 p.m.; Wednesday through Saturday, 10 a.m. to 5 p.m.; Sundays, noon to 5 p.m.

Center left, center right: An exploration of the range and history of fountains, from *"Fountains: Splash and Spectacle"* opening June 9.



Jewish Museum

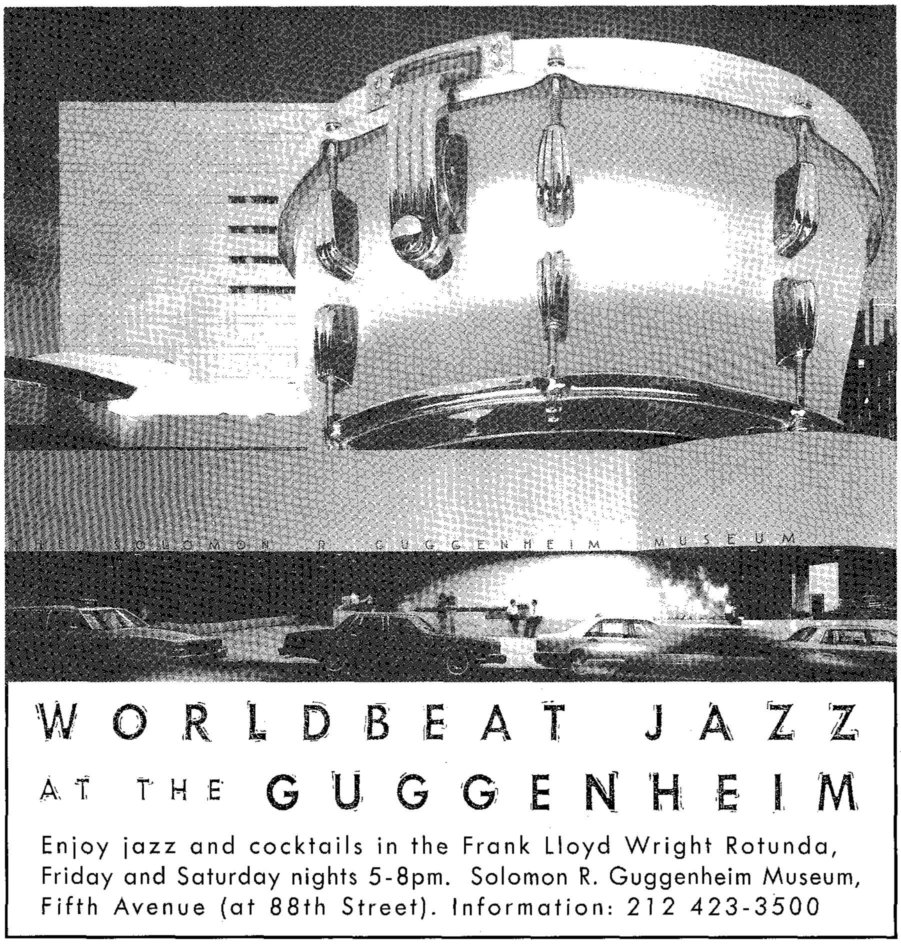


With Chaim Soutine back to back with George Segal, there are big days ahead at the Jewish Museum. From April 26-Aug. 16, "An Expressionist in Paris: The Paintings of Chaim Soutine" will focus on the period between Soutine's arrival in Paris in 1913 and his death in 1943. Included in this first New York retrospective since 1950 are 50 of the finest works of an artist known for his highly expressive, gestural and thickly painted canvases.

From June 14 through Oct. 4, those familiar, solitary George Segal figures will stalk the museum, as part of a major retrospective featuring works made between the late '50s down to the 1990s. Besides the free-standing sculptures, the show will trace the Segal evolution through early figure paintings, sumptuous colored pastels from the '60s, reliefs of the human body, Cubist paraphrases and larger-than-life portraits drawings from the '90s.

Jewish Museum, 1109 Fifth Avenue, NY, NY, 423-3200, Sunday, Monday, Wednesday, Thursday, 11 a.m. to 5:45 p.m., Tuesday, 11 a.m. to 8 p.m.

Madeline Castaing by Chaim Soutine.



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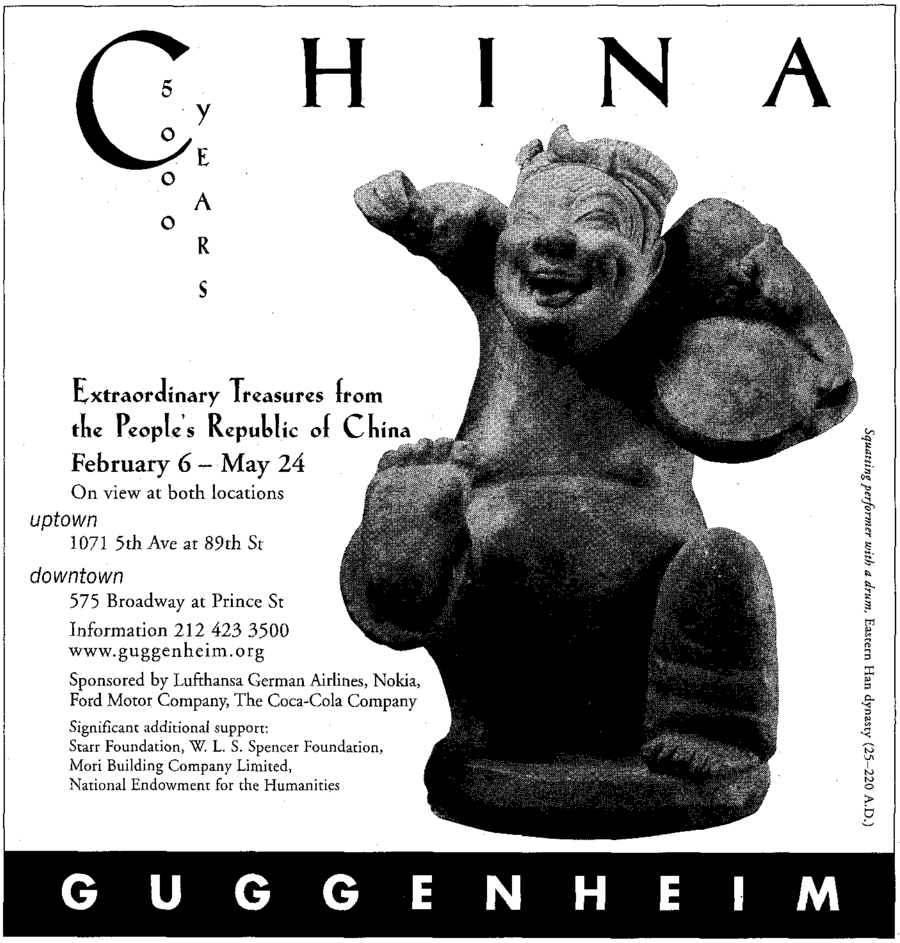

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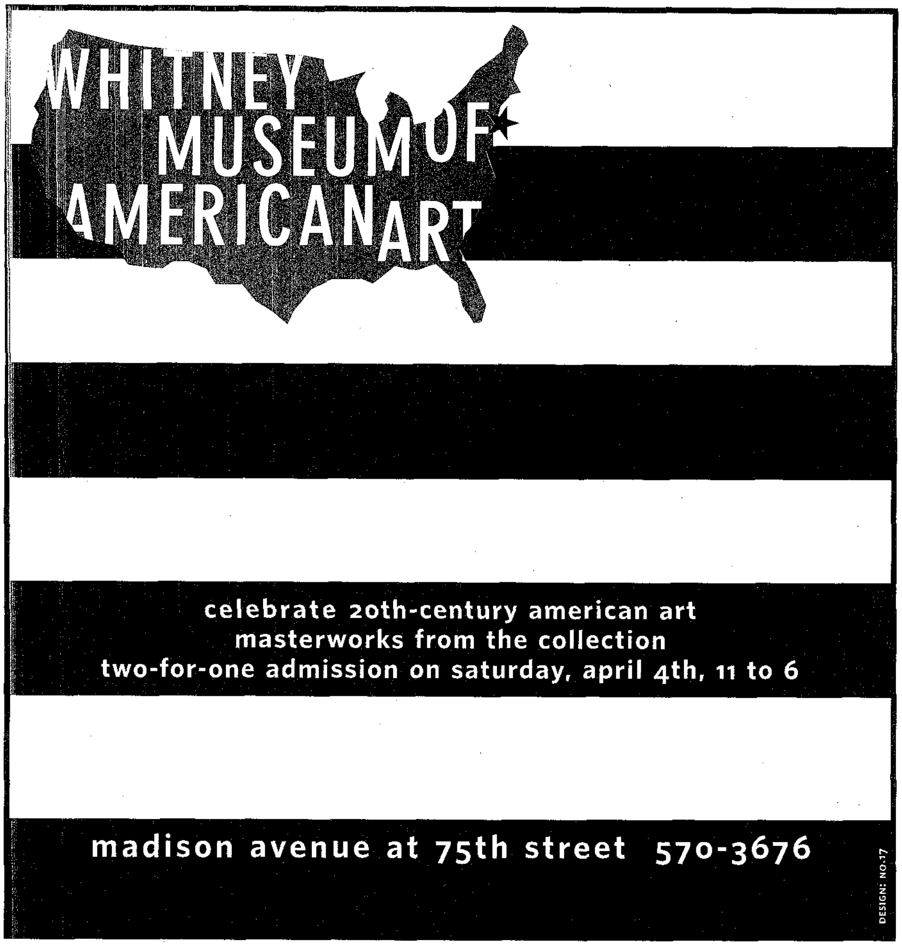
Squatting performer with a drum, Eastern Han dynasty (25–220 A.D.)

GUGGENHEIM



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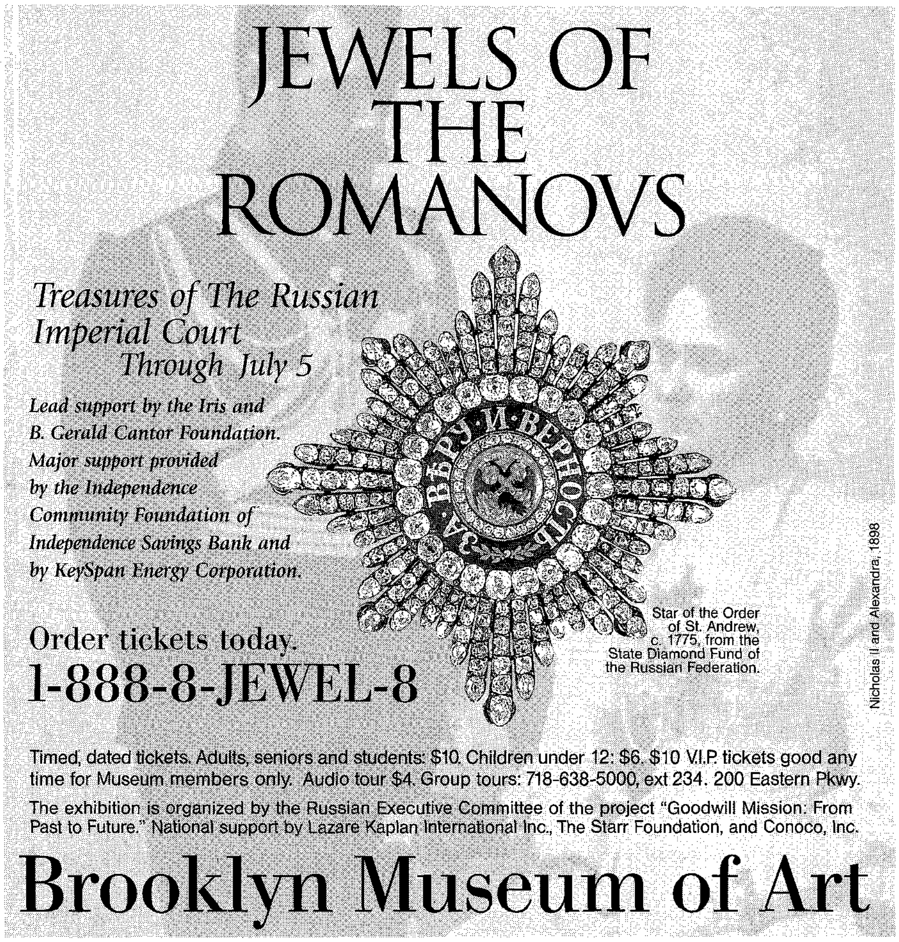

JEWELS OF THE ROMANOVS

Treasures of The Russian Imperial Court
Through July 5

Lead support by the Iris and B. Gerald Cantor Foundation. Major support provided by the Independence Community Foundation of Independence Savings Bank and by KeySpan Energy Corporation.

Star of the Order of St. Andrew, c. 1775, from the State Diamond Fund of the Russian Federation.

Nicholas II and Alexandra, 1898

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Timed, dated tickets. Adults, seniors and students: $10. Children under 12: $6. $10 V.I.P. tickets good any time for Museum members only. Audio tour $4. Group tours: 718-638-5000, ext 234. 200 Eastern Pkwy.

The exhibition is organized by the Russian Executive Committee of the project "Goodwill Mission: From Past to Future." National support by Lazare Kaplan International Inc., The Starr Foundation, and Conoco, Inc.

Brooklyn Museum of Art

Liberty Science Center

Opposite lower Manhattan in Jersey City, the Liberty Science Center has just opened a film (April 1) "The Magic of Flight" that virtually puts you in the pilot's seat. You soar through history from the first flight of the Wright Brothers to modern aerial maneuvers by the U.S. Navy Blue Angels and you get a feel for the most difficult feat in aviation—landing on an aircraft carrier.

Coming May 23 (through Jan. 3, 1999), an exhibit "Mostly Music" will rock the building with a melodic study of the relationship between science and music. Guests will play drums and keyboards, strum strings, sing, even conduct a symphony. The museum encourages guests of all ages to move and learn at their own pace. You climb across a fossilized rock, and play with air pressure to see how the Bernoulli Effect lets planes fly, crawl in a pitch-black Touch Tunnel, step on the court to play Virtual Hoops against the computer.

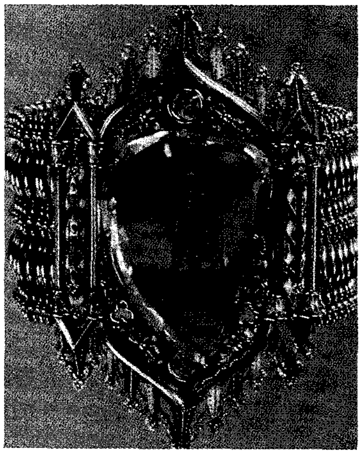
Liberty Science Center, Liberty State Park, 251 Phillip St., Jersey City, NJ, 201-200-1000, Daily, 9:30 a.m. to 5:30 p.m.

Previous page: *Discover the Unseen Universe of Viruses and Bacteria.*

Brooklyn Museum of Art

With the Russian crown jewels on view and American masters like Homer and Sargent in the wings, there are big doings at the Brooklyn Museum of Art. On the heels of a Monet blockbuster, "Jewels of the Romanovs: Treasures of the Russian Imperial Court" (through July 5) is a dazzling selection of seventy priceless crown jewels, along with royal portraits, court gowns, military uniforms covering three centuries of the Romanov dynasty.

This is the first time the Russian government has permitted many of the objects to travel outside the country, an event of added import in the wake of controversy surrounding the death of the Romanovs. Among the crown jewels are perhaps the most famous



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Self Portrait, c. 1918, The Henry and Rose Pearlman Foundation

An Expressionist in Paris:
The Paintings of Chaim Soutine
April 26 - August 16

The exhibition is made possible with major support from The Florence Gould Foundation, The Skirball Foundation, and other generous donors.

THE JEWISH MUSEUM
The Jewish Museum
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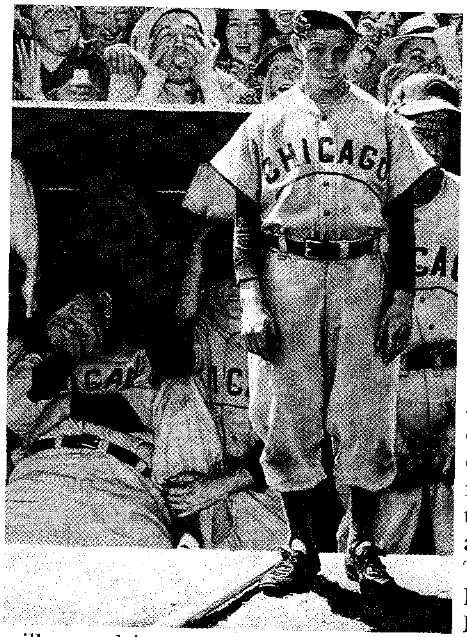
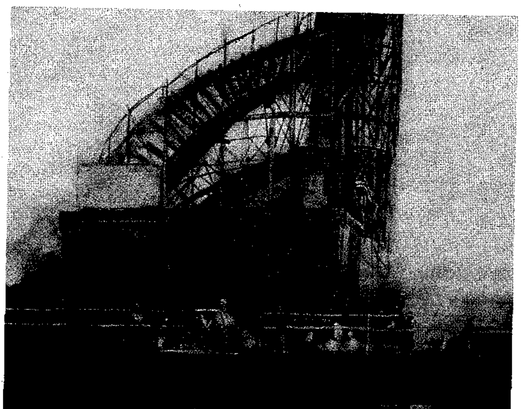
Under the auspices of The Jewish Theological Seminary of America

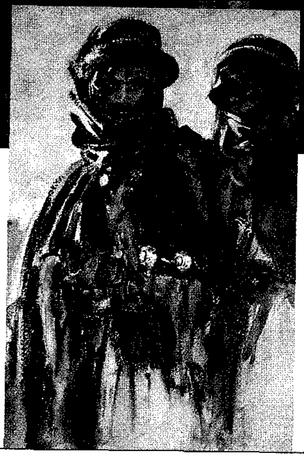




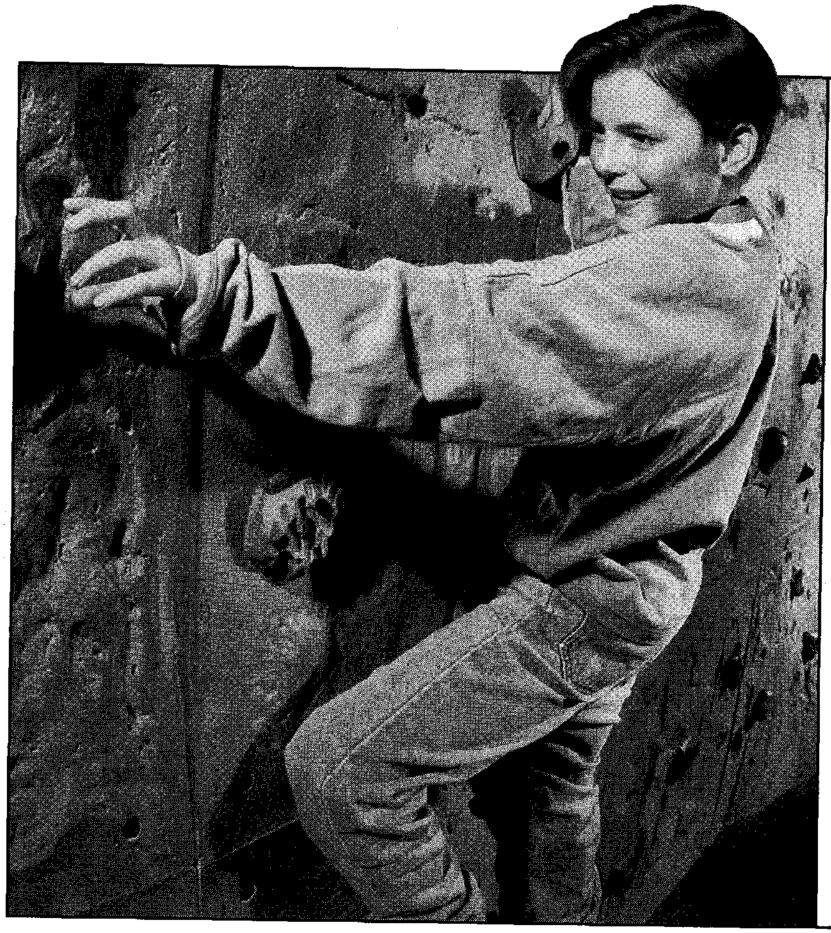
sapphire in the world, a 260-carat bulb purchased by Alexander II at the London Great Exhibition of 1862 as a gift for Empress Maria Alexandrovna, and the gem called Caesar's Ruby, given to Catherine the Great in 1777 by King Gustav of Sweden.

On May 8 (through Aug. 23), the museum will mount a huge jewel of an American watercolor exhibition from its vast collection. It will cover more than 200 years, through Winslow Homer and John Singer Sargent, Thomas Sully and Childe Hassam, down to John Marin, Lyonel Feininger and Georgia O'Keeffe. The museum will extend its Saturday closing time to 9 p.m., to make room for film programs and story-telling, gallery talks and wine-bar shmoozing.

Brooklyn Museum of Art, 200 Eastern Parkway, 718-638-5000, Wednesday through Friday, 10 a.m. to 5 p.m., Saturday 11 a.m. to 9 p.m., Sunday, 11 a.m. to 6 p.m.



Bottom 15A: *Jewels of the Romanovs Bracelet, 1820.* **Top left:** *The Dugout* by Norman Rockwell. **Top right:** *Atlantis* by David Levine. **Bottom right:** *Bedouins* by John Singer Sargent.



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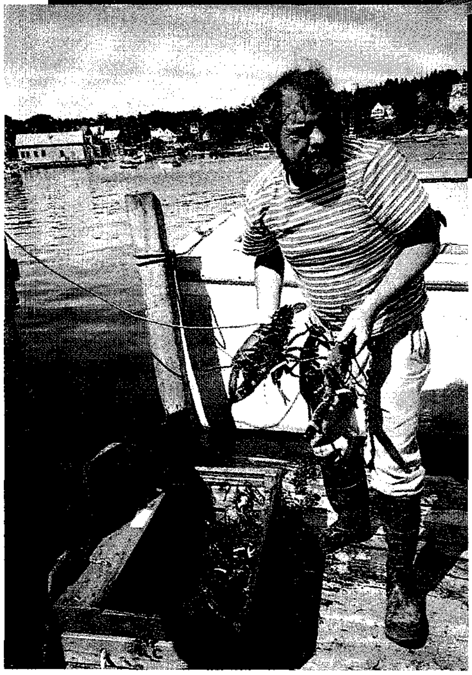


Two for the road: A lobsterman in Stonington.

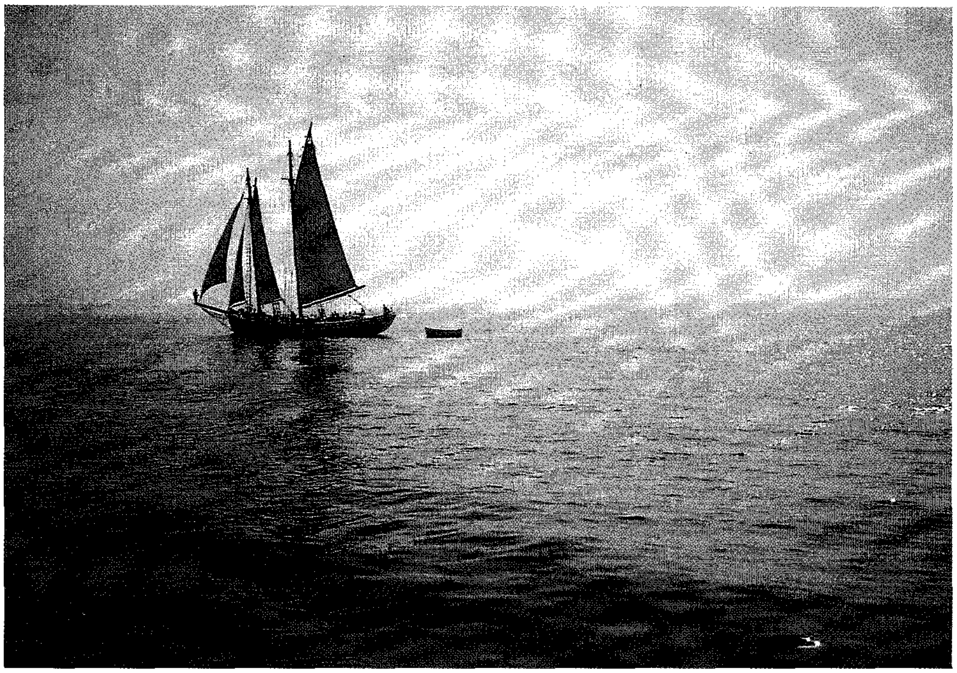
PHOTOGRAPHED BY DOUGLAS COOPER

I'M NOT MUCH OF A SNOB, BUT I AM IN training. And if I'm to become the class act nature intended, it looks as if I'm going to have to summer in Maine. Martha Stewart, after all, has bought a house there, and although I am not precisely Martha Stewart, surely I can participate in the State of Being Martha by spending time in the State of Maine.

Let's see. I could buy my own pink granite mansion on Mount Desert Island (tempting, but she seems to have hogged the best one), or I could do Maine in some other tasteful way. Ultimately, I decide to experience the Pine Tree State from a boat. The genius of the place, I am told, does not squat in a roadside motel.

Maine is what architects like to call an "edge condition"—a happy accident defined by the meeting of antagonistic opposites. Neither a land state nor a sea state, Maine is essentially an abstraction (much like Martha herself). It is the fierce line of the coast where the two meet and war and have to come to terms with each other; and if you're going to trace the unruly path of the shore, you're best to do it from a floating vantage point.

To do the tasteful floating thing, the place to go is Penobscot Bay, at the head of the Penobscot River. Most of the state



Penobscot Bay in the morning mist: "Just fog and horizon, punctuated by tall, ghostly sails."

drains via the river into this bay, and the landscape has mythical connotations: In Champlain's time, the Penobscot River was thought to be the passage to the fabled Norumbega, a city full of gold. Well, it's not, but those with a fondness for gold have been visiting in droves ever since. Also, Penobscot Bay is where the schooners live. Go elsewhere in Maine if what you want is counterfeits of the sailing life, if you favor neon sailors, nautical billboards, and greasy fried clams. Penobscot is just fog and horizon, punctuated by tall, ghostly sails.

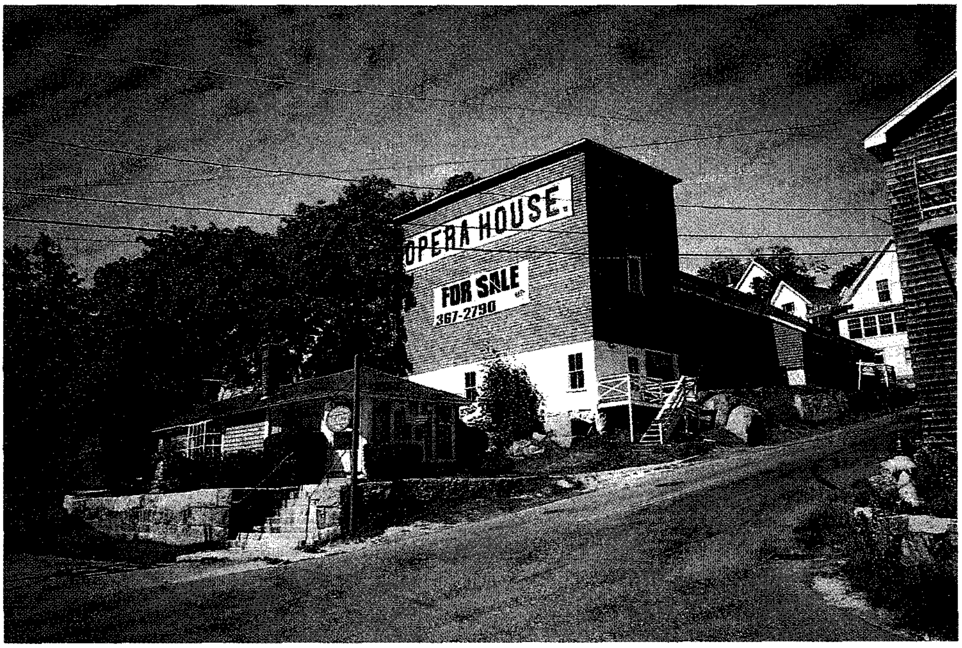
I discover that I have further options, not all of them exactly tasteful in the full Marthavian sense. Yes, Penobscot Bay supports a tiny armada of resident schooners, old wooden sailing ships with wood-burning stoves, and if you don't mind the idea of a hardy communal experience, you can actually book a tour on one. But that is not, I am convinced, how Martha would do it. She would have slightly different ideas about how best to experience the beauty and rigor of the sea. She would want to chart her own idiosyncratic path through the fog. Preferably on a luxurious modern yacht. Oh, and surely she'd require her own seasoned captain, congenial crew, and—most important—skilled gourmet chef.

It is a tough decision, but I decide to charter my own 80-foot yacht. I like the idea of maximal freedom, the ability to set my itinerary according to wind and whim—not to mention the luxury of my personal gourmet chef. Basically, I'm happy to sail, but only if I don't have to sacrifice the amenities that would pertain to a large pink mansion. I shall restrict my journey mostly to Penobscot Bay—on the theory that even if you're not on a classic old tall ship, you still want to be surrounded by some.

I HAVE BROUGHT A FRIEND WHO LIVES FOR the twin elite obsessions endemic to New England—yachts and horses, about which I know nothing. She is going to provide authenticity, a quality sadly lacking in any story that places me on the open water. I shall call this woman, who has an aristocratic preference for anonymity, Jackie.

We set out from Rockland, a place so clearly not a happening destination that the airport has to bribe jets to refuel there by offering the flight crews live lobsters. Rockland has its defenders, however: I once found it on a list of the top 100 small towns in America. And if you're stuck there for a few hours before sailing, by all means visit the Farnsworth Art Museum, one of the finest galleries in the state, with an impressive collection of indigenous paintings.

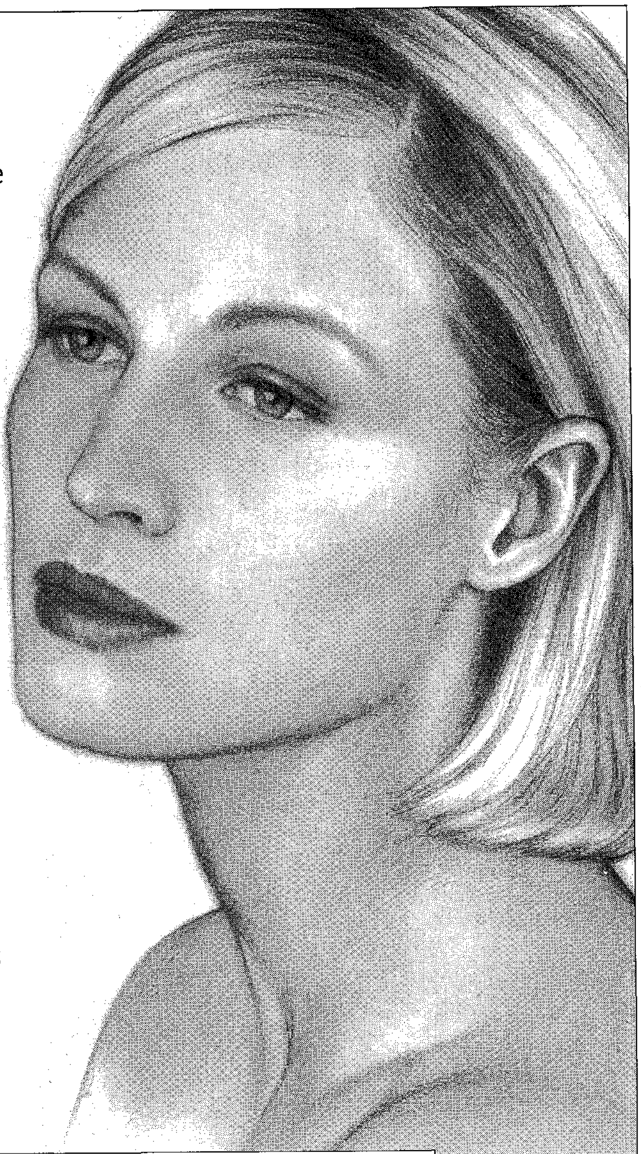
Downtown Stonington: "We ask a local in the antiques store what there is to see; she thinks and says, 'Nothing.' "



Our boat is the *Queen of Hearts,* owned and named by an absentee heart specialist. We have chartered it through Nicholson Yacht Charters in Cambridge, Massachusetts (800-662-6066 or 617-661-0555). The largest agency of its kind, Nicholson maintains a loose affiliation with dozens of yachts up and down the East Coast.

Speaking of large: The *Queen of Hearts,* as I have noted, is 80 feet long—not a modest length, boatwise. The beam of the boat (width, to you) is eighteen feet: The cabin features a circular *faux*-marble dining table, more than five feet in diameter, and there's room left over to turn

The art of aging well.



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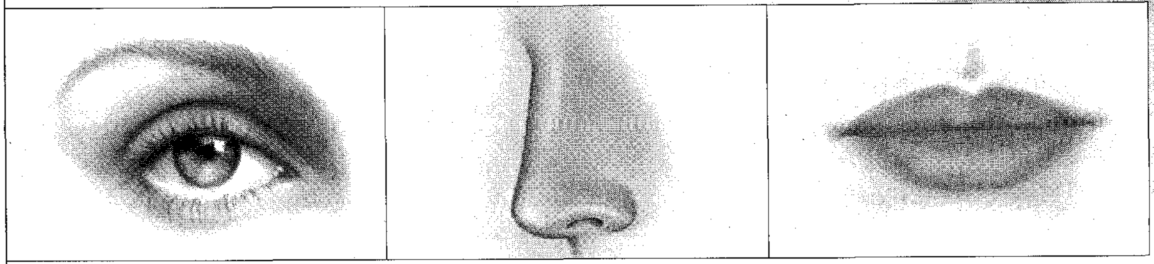

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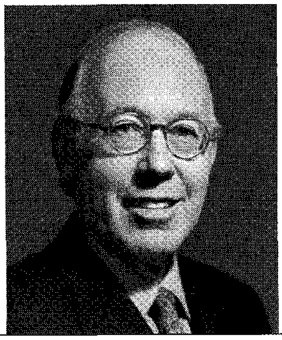

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cartwheels. Our staterooms have private washrooms with French enameled fixtures; the bunks are capacious and surprisingly comfortable, with reading lights and individual volume controls for the music piped in from the main stereo; and each of the rooms is air-conditioned (not a consideration for us, but some people charter this same boat in the Caribbean). Generally, a boat this size can accommodate four couples, though our captain restricts his vessel to three. For our trip, Jackie and I are outnumbered by a crew of three: skipper, first mate, and, of course, chef.

WE SET SAIL ON A SUNNY DAY, TINY CLOUDS fringing the horizon, but be warned: Maine's weather is notoriously changeable, even in summer. (For summer charters, it's recommended to book early, preferably at least six months ahead.) Our first afternoon's leisurely cruise takes us through West Penobscot to Fox Islands Thorofare, a passage between the Fox Islands: Vinalhaven on one side and North Haven on the other. Vinalhaven is a working town, long the home of lobstermen, whereas North Haven is a chic summer destination, with properties owned by wealthy families from Boston and New York: Cabots, Lamonts, Saltonstalls.

What can I say about the experience of sailing? An 80-foot yacht is less confining than a Lear jet, and it makes less noise than a Rolls-Royce. How difficult is it? Well, sailing, as far as I can determine, involves lying in the vast, luxurious cockpit and staring up at the sky. It's easy. Once you become really good at it, you can lie in the hammock stretched out in front of the mast. I am, I discover, not a bad sailor at all. I am perhaps as good as William F. Buckley Jr., who in fact charters this same boat (and leans on the same expert captain). Every once in a while I call out, channeling Buckley, "Skippuh! Skippuh, this sail is just crying to be trimmed." Jackie makes a lot of intimidating noise about how she intends to get right down there with the crew and do some real sailing, but within hours of her arrival on the *Queen of Hearts*, she has become as slothful as I am.

Navigation is complex. It involves asking the captain where we're going. It seems we intend to spend the night anchored in Seal Bay, just off Winter Harbor. Of course, our skipper is willing to take us wherever we wish to go, but he recommends Seal Bay as a remote place to drop anchor our first night, and we're happy to take his advice.

Seal Bay is indeed remote. We are the only boat anchored within sight. The landscape is desolate, the water an un-

Brandon Bishop, skipper of the *Queen of Hearts.*

real plane—generally, the only way to get this kind of surface on an expanse of water is with a Zamboni. We lounge on deck and watch the sun set behind sharp conifers; the granite shoreline, convoluted like the surface of a brain, glows orange in the waning light. In Manhattan, you tend to forget that there are bits of the world so radically unpopulated. Places where you can't even get a cab. Seal Bay is in fact where the local Outward Bound program drops students for solo survival tests. They must make do, I assume, on roots and berries. We don't meet any of these students, but they are on my mind as I enjoy my exquisite dinner. Poor bastards.

OUR CHEF IS KRISTIN CURLEY—"K.C."—who tends a tiny, impressive herb garden in the window of the galley. She manages a sort of loaves-and-fishes miracle from this galley, somehow creating vast, ambitious meals in a space about the size of a nice closet. Dinner opens with warm scallops nested in an exotic salad—red oak, radicchio, arugula, and frisée. The entrée is a pork tenderloin in a light mushroom-cream sauce, and dessert is a homemade pumpkin pie. I suppose you could eat this well on land, but probably not if they dropped you solo on Vinalhaven with nothing but an ax.

The skipper, Brandon Bishop, is a loquacious guy, and very much the captain at dinner: He leans back in the comfortable banquette and regales us with sailing yarns. My friend Jackie has brought the first of the Aubrey/Maturin novels by Patrick O'Brian—absurdly detailed accounts of naval doings in the Napoleonic Wars—and she and Brandon start bandying nautical terminology.

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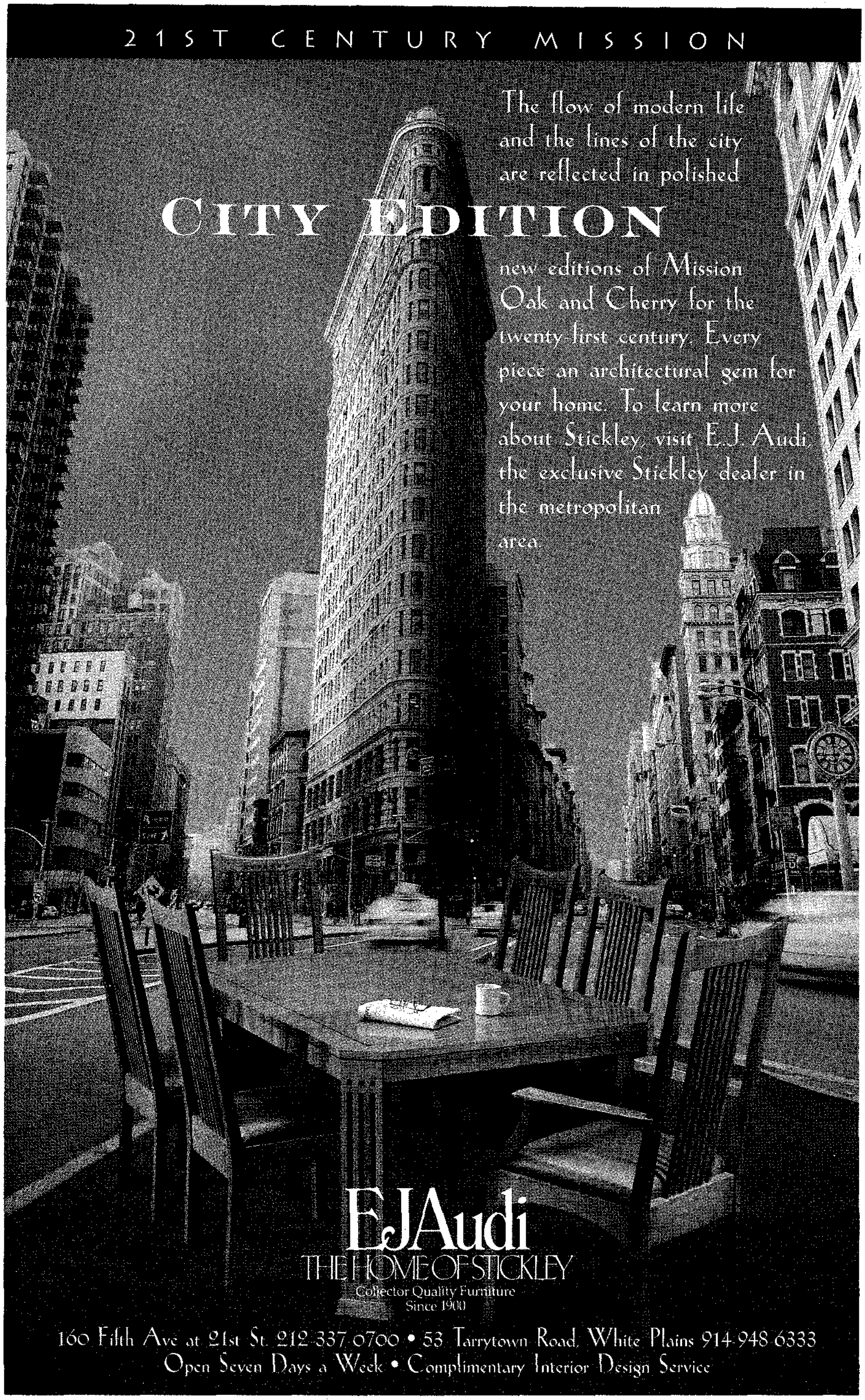
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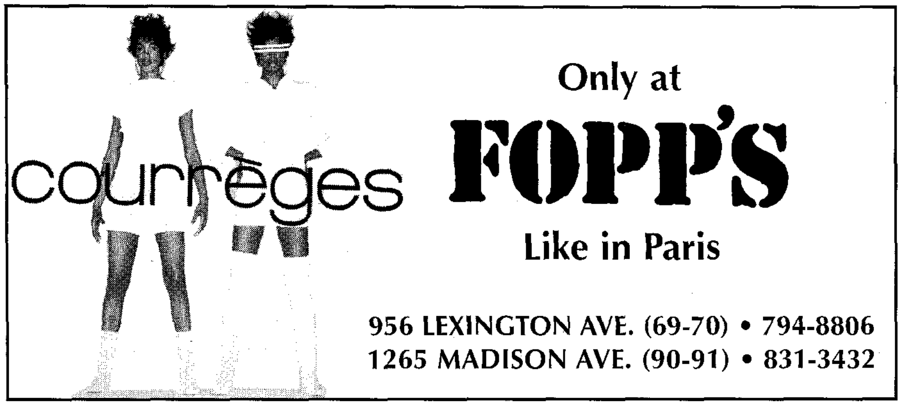
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An old-style ice-cream parlor in Camden, Maine.

Seems everybody speaks this patois but me. Jackie even has a dictionary of terms specific to the novel. At the end of the voyage, she will speak a language barely recognizable as English.

She won't let me call our conveyance a yacht. This is a question of hipness rather than accuracy: The word *yacht* is dorky. We are sailing a "boat." By journey's end, she hopes that I'll be talking like a tar—the opposite of a dork—that I'll be someone capable of explaining that our boat is actually a sloop, which means it has a single mast, with a mainsail and a headsail.

How rich do you have to be to charter a sloop in Maine? The answer is a bit disappointing: not very. Brandon lets us in on a dirty little secret: "Chartering a boat is the best deal going, because everyone's out there losing money." These boats are bought as tax write-offs; they are expected to lose money for their owners. The tax dodge ensures that the standards onboard remain high: Owners are encouraged to lavish money on their boats, because they can write off every penny.

During the summer, three couples can charter the *Queen of Hearts* for about $12,500 a week, plus expenses such as food and mooring fees (perhaps $2,000): That works out to just over $2,400 per person, which is hardly exorbitant for a luxury vacation that includes this level of service.

The *Queen of Hearts* has four staterooms. If your party is fewer than six, you can charter a smaller boat and save a bit of money. The *Taza Grande*, for instance, an Irwin 72, sleeps six in three staterooms, and will set you back $8,500 a week plus expenses (about 25 percent of the total).

The *Storm Petrel* is a 44-foot boat that can be yours for $2,600 a week plus expenses (again, 25 percent of the total); four people sleep in two cabins, but you must sing for your supper—the boat comes with only a captain, and paying guests are expected to help crew and cook.

OUR SECOND DAY BEGINS, WINDLESS AND calm. The tide has swallowed the granite shore. Breakfast is served in the cockpit: pancakes and sausages, with orange juice and superior coffee. We motor out of Seal Bay—which is, by the way, the only place we don't see any seals—and begin the leisurely journey to the town of Stonington, on Deer Isle. Brandon soon begins to reveal an uncanny skill for spotting distant sea creatures. This guy's eye is remarkable: "Seal off to port!" I can see *nothing*. I pick up the binoculars, and there it is: a happy mammal protruding from the surf.

Once in a while, we pass a floating iron marker that groans as if haunted: These are whistle buoys, set with a brass device inside that makes an eerie sound whenever the buoy rocks and the water forces air through it. Every few yards, a painted lobster buoy bobs on the surface, marking a trap below.

The waters off the coast of Maine are one big lobster farm. There are more than 2.5 million lobster traps out there, with their buoys dotting the waves about us. Some hold that if the fishermen stopped baiting their traps, a good proportion of the crustacean population would die. If you're a lobster, Maine is a welfare state.

The sheer number of lobster buoys makes for an odd sensation: You are never unaware of the beasts crawling the ocean floor beneath you. There is a strong temptation to haul up a trap and extract dinner. Don't. Brandon insists that the laws in Maine permit fishermen to shoot poachers on sight. (This is not strictly true, but how lucky do you feel today?)

I am looking forward to our first lobster dinner at Stonington, our destination. Stonington, with its clapboard houses lining convoluted streets, is the kind of fishing town you'd find pictured on the place mat in any number of New England seafood restaurants. After we arrive, Jackie and I go walking. A huge wooden building, labeled the OPERA HOUSE, is prominently for sale. Guess it's hard to keep an opera company profitable in Stonington. We ask a local in the antiques store what else there is to see; she thinks for a moment and says, "Nothing."

There's a reason this town remains pristine: Local laws favor real human beings over tourists. If you want to

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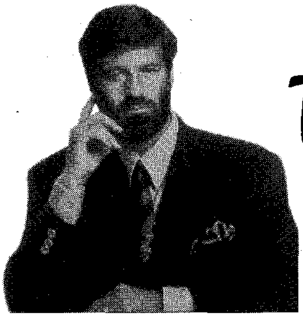
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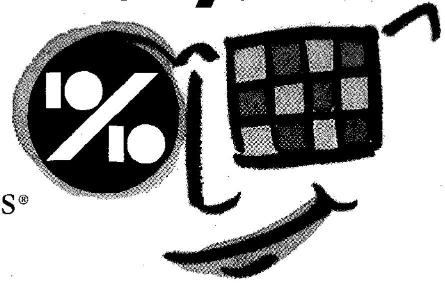

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moor in the harbor, you get first dibs if you're a fishing vessel; passenger boats come next; and 80-foot yachts get what's left over.

"Almost everything out here is made of granite," Brandon informs us. "Granite houses, granite buildings, granite docks. There's no shortage of granite." In the late nineteenth century, the little fishing town of Green's Landing made a fortune from the granite trade and changed its name to Stonington. The local rock found its way into some swank buildings: If you're walking by Rockefeller Center, for instance, and a piece of granite falls from the façade, you can die secure in the knowledge that you've been stoned by a stone from Stonington.

Lobsters are sold from a little shack on the water approachable by dinghy. We are offered the choice of hard-shell or soft: A soft-shelled lobster has just molted and has less meat. We purchase several hard-shells for $3.50 a pound (prices vary wildly depending on season and scarcity), one of which tips the scales at two and a half pounds. Brandon drops us off at the *Queen of Hearts,* then sets out in the dinghy to collect mussels for dinner: They're everywhere, lying on shoals with the words COOK ME printed on their shells; it's like picking flowers.

It makes no sense to ruin seafood this fresh with intrusive sauces: K.C. boils the lobsters and mussels and serves them with clarified butter.

We choose a more gregarious cove to drop anchor that night: Pulpit Harbor, where we huddle with a number of large boats in a bay surrounded by private cottages. The mist sets in, and the houses on the shore look tiny and insubstantial, part of a model railroad. They are in fact the summer estates of the Cabot family, who have lived here for generations, as have the ospreys that were first seen occupying a vast nest on Pulpit Rock, the islet in the mouth of the harbor, nearly a century and a half ago.

IN THE MORNING, THE FOG BURNS OFF, AND we motor through the rising mist. Soon the wind comes up, and we have a couple of hours of proper sailing. We intend to spend the afternoon in Camden, to become gradually acclimatized to the concept of Lots of People, since we return the next day to Manhattan.

Camden is not remote. Camden is, in fact, glitzy and quite famous, especially since Mel Gibson dropped by to film *Man Without a Face* in 1992. The place looks as if it fell out of a film. The tiny little high street features every quaint institution imaginable: your quaint used-book store, your quaint ice-cream parlor, quaint banks

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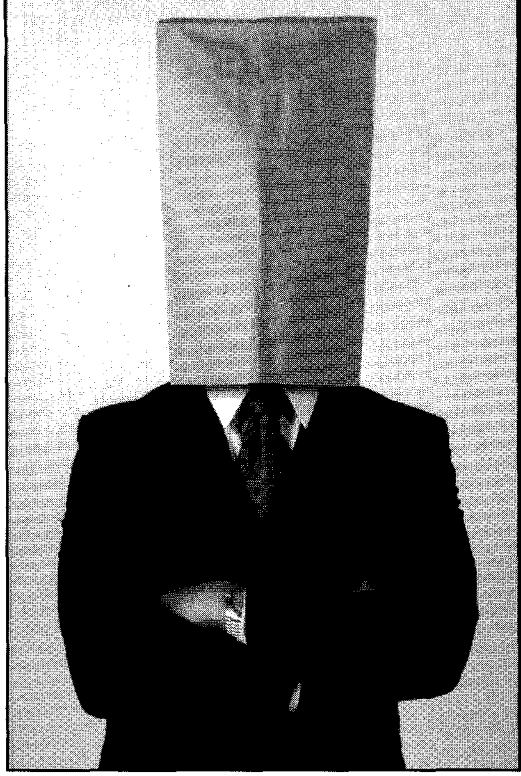

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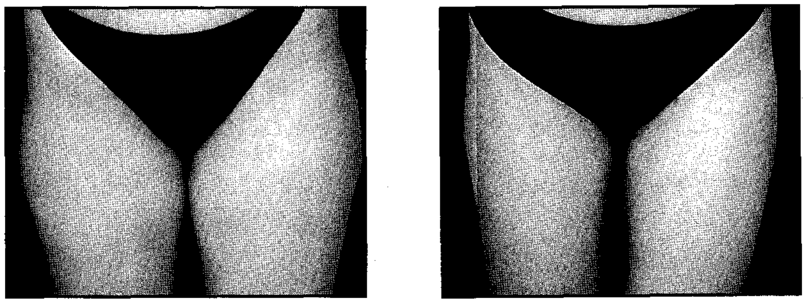

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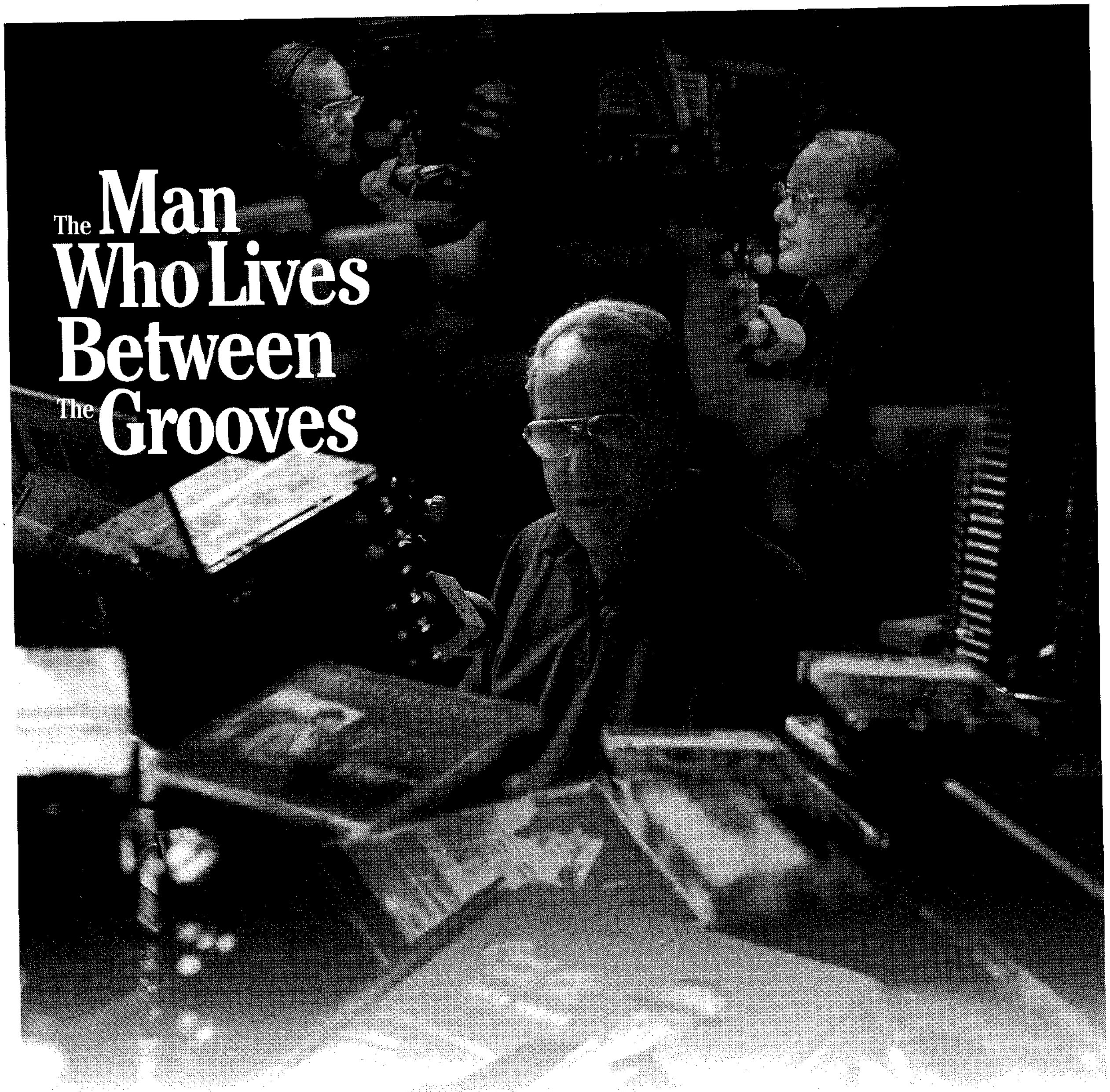

The Man Who Lives Between The Grooves

When he plays the 1956 **Sinatra** recording of *Memories of You*, **Jonathan Schwartz** isn't just spinning a record. He's spinning a yarn. About music that wasn't even released until 1990. "It's a **Riddle** arrangement," he says (Jonathan regards first names as optional equipment). He points out that 1956's *Memories of You*, tragically, never made the *Songs for Swingin' Lovers* album because "it was just a wee bit too slow."

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and special stores in which quaintness can be purchased. Camden makes me feel nostalgic. For what, I don't know; I certainly never lived anywhere remotely like this. Perhaps it's my newly awakened blue blood bubbling up from hidden springs.

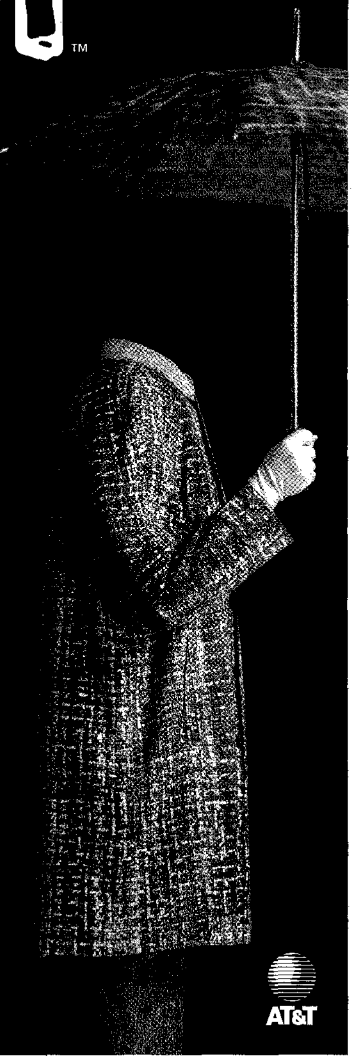
Of course, it's an accident that this place is so picturesque. Camden wasn't exactly founded to humor day-trippers. It's a serious ship-building town, where they've been cranking out huge schooners since before the Civil War, including record-breaking behemoths with five and six masts. This is also the historic location—if you can believe local myth—in which the doughnut hole was invented: Captain Hanson Crockett Gregory poked a hole in his pastry so he could skewer it on the ship's steering wheel, and has been celebrated (somewhat excessively) ever since.

It's also a serious community spywise: there are lots of retired CIA vets in Camden. The locals are active politically, and are fighting a possibly losing battle to keep their town from being destroyed by hordes of quaint-seekers. (When it comes to deterring visitors, you'd think some of those old CIA techniques might prove useful.) Edna St. Vincent Millay, who was born in Rockland, achieved fame here and wrote some nice bits about Camden.

It remains a culturally ambitious town, with an opera house (not for sale), art festivals, and chamber concerts. You can visit a farmhouse and barn from the eighteenth century, fully restored, called the Conway Homestead and Cramer Museum.

If we were staying on land—say, in one of the billion or so bed-and-breakfasts that house those in Camden who do not live on yachts—I'd be tempted to go hiking in Camden Hills State Park, or to rent a sea kayak. (Maine Sport Outfitters, a comprehensive sporting center in Rockport—just south of Camden on U.S. 1—rents kayaks and organizes kayak tours.) Day trips on those schooners can also be arranged.

We, however, have a sloop to sleep and eat in. And our farewell dinner is K.C.'s finest achievement yet. Homemade salmon ravioli sprinkled with dill introduces a main course of giant sea scallops in a lime-mustard sauce, accompanied by a ginger-almond orzo. Jackie and I retire to the cockpit to sip cocktails and stare up at the stars. It gives us a sense of our own place in the cosmos. Somewhere out there, Brooke Astor is summering in her white-shingled cottage at Cove End, and Martha—who would have approved of dinner—is perhaps on her knees with a feather, painting a trompe l'oeil parquet on the staircase of her new estate. ■



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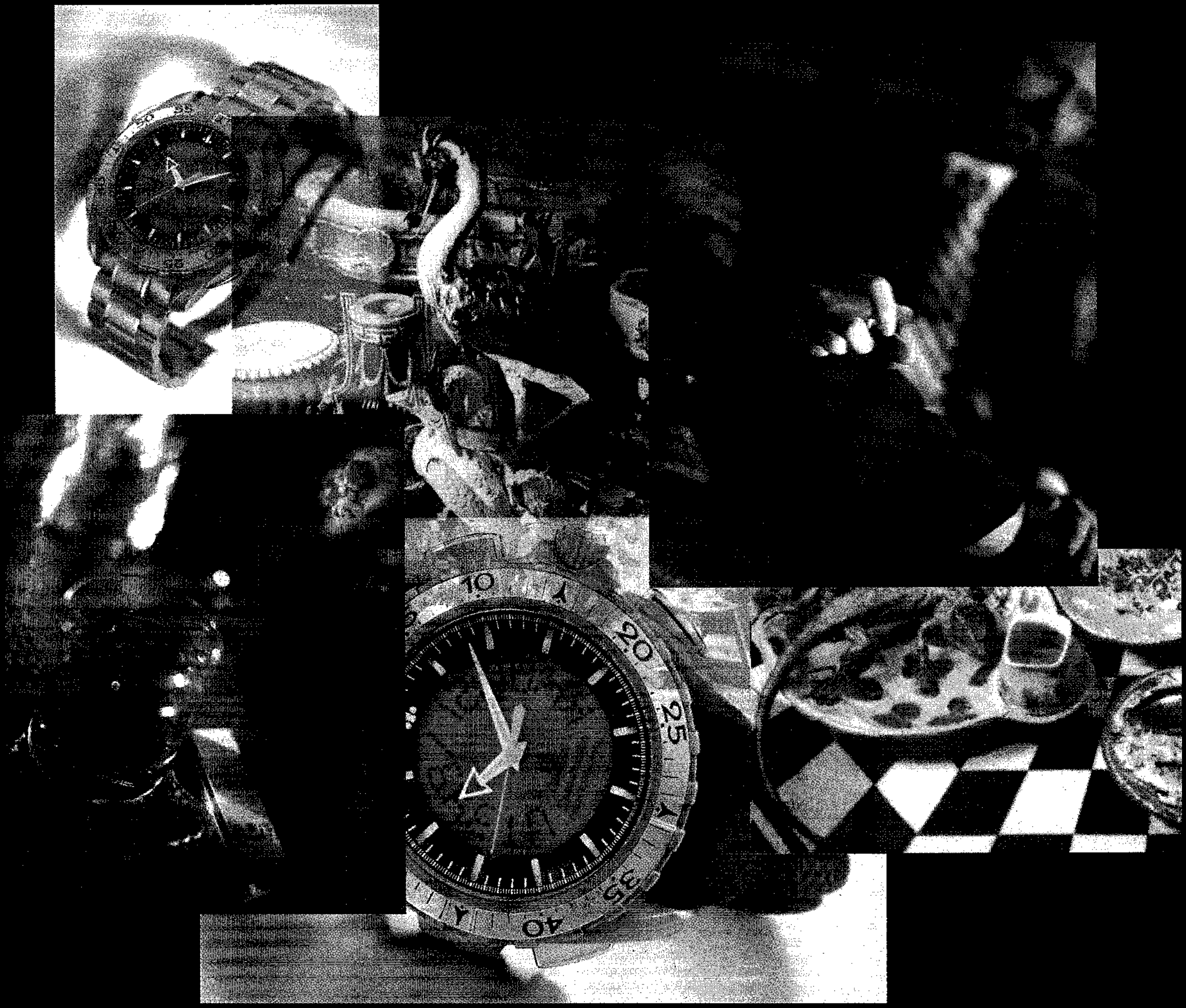

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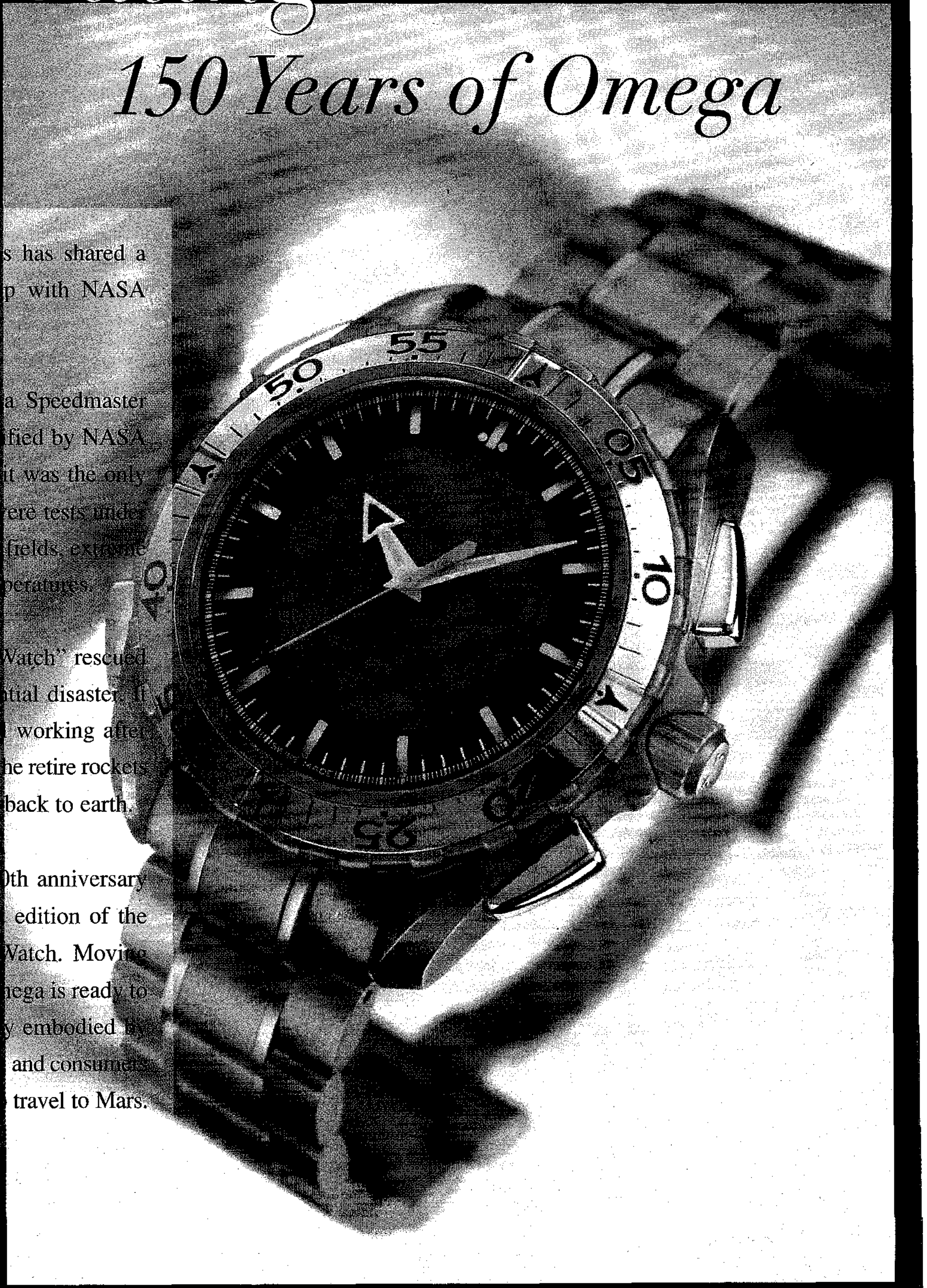

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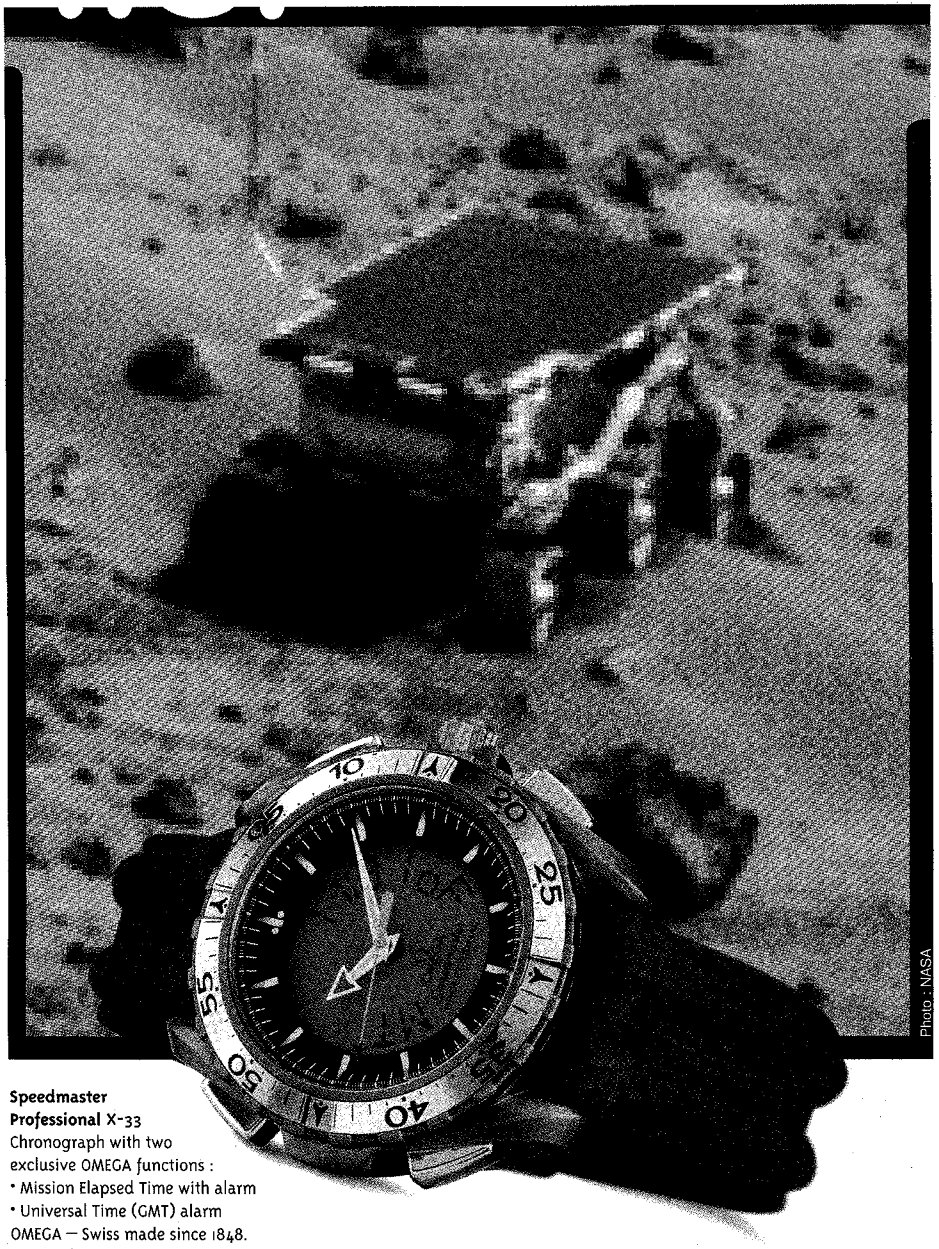

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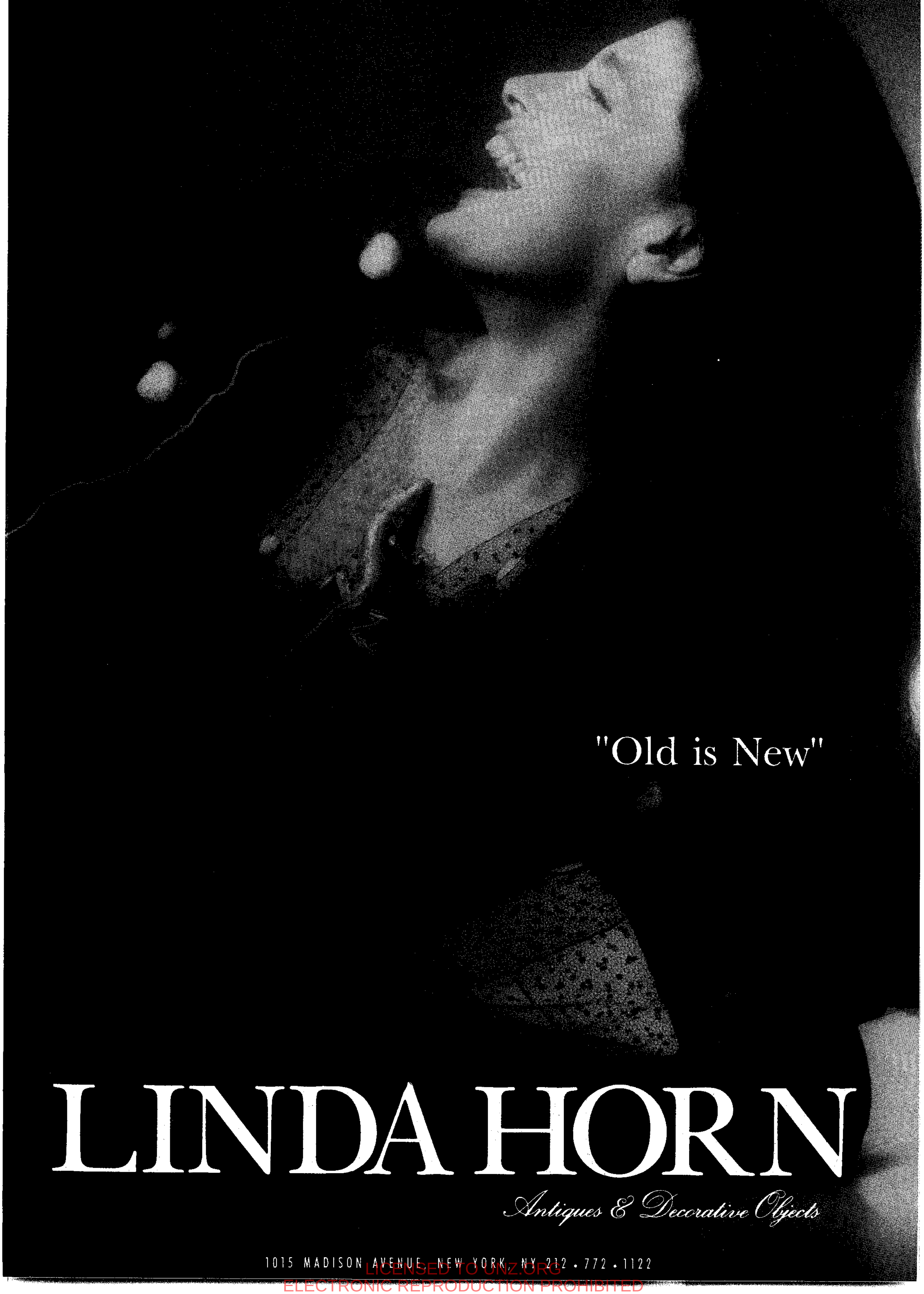
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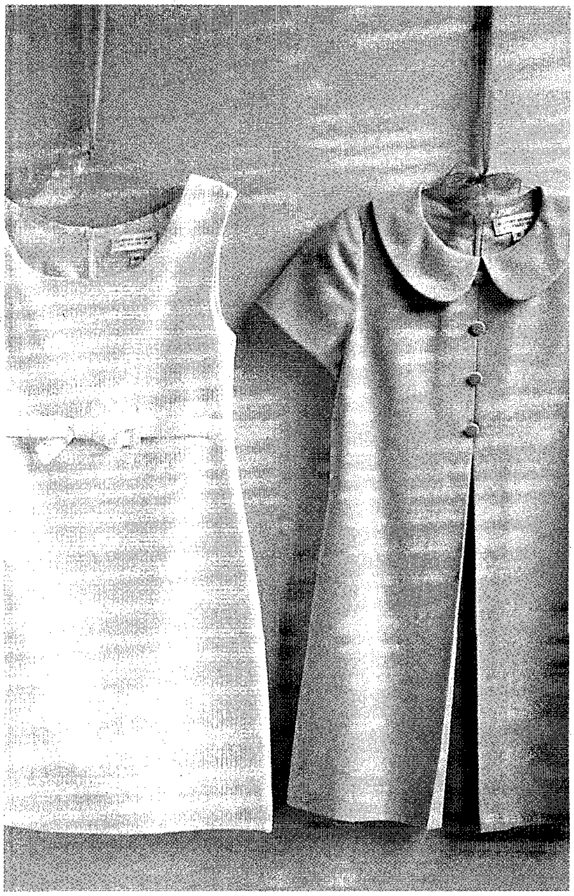


Girl power: Courtney's solution to the juniors dilemma.

Courtney's Lovelies

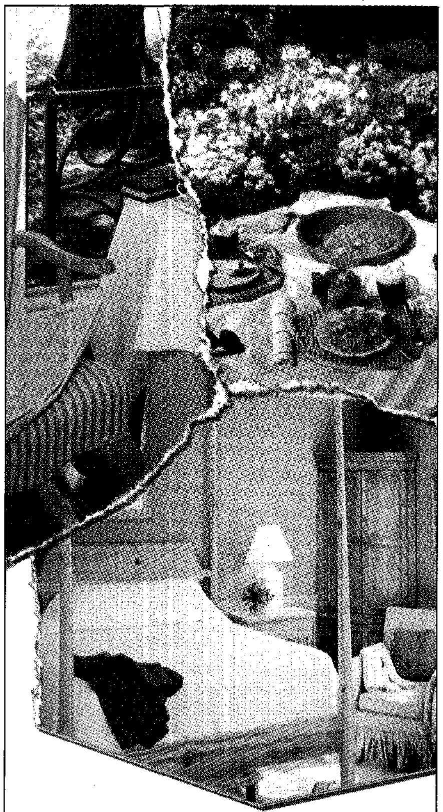
A FEW YEARS AGO, WHEN faced with the difficulty of finding anything that their teenagers would actually wear, two mothers created their own label (named after one of their daughters) based on sketches the girls drew. The idea has created really simple, pretty designs for the 11-to-16-year-old set, and the label has garnered a loyal following. And since they sell only direct to clients, their prices are very reasonable (dresses, $150; skirts, $85; and jackets, $190). At their show, your daughter can bring a dress sketch that will be judged by a panel of teenage girls; the winner receives a dress of her choice and her design in the fall collection with her name attached. Allow four weeks for delivery. *Courtney Vaughan, Hotel Wales, 1295 Madison Ave., near 92nd St. (831-0268); Fri. 2–8, Sat. 10–8, Sun. 10–3; checks accepted; 4/3–4/5 or by appointment.*

A Good Time to Bag

TO GET YOUR HANDS ON A VOGUISH BAG for spring, check out IFO's sample sale. Its various pieces (in Chinese silks, nylons, laminated tortoise, and other materials), usually retailing for $110–$165, are here $40–$85. *IFO, 215 W. 40th St., sixth floor (382-3330); cash only; Thurs.–Fri. and Mon.–Tues. 8:30–7; 4/2–4/3, 4/6–4/7.*

Fabled Cuts

A HAPPY TYPE OF PANDEMONIUM REIGNED at the Tortoise & the Hare on a recent weekday morning. A little girl with pigtails bounced up and down in front of a *Barney* video; a boy played a car-racing Sega game as his hair was cut; and a toddler watched a hand-puppet show throughout his first trim. That's the whole concept: Keep kids entertained in this cartoonish environment, and their haircuts will be a breeze. At its toy-and-haircut sale: 30-piece "Zoob" modeling kits, were $14.50, now $13; Finnish jig-



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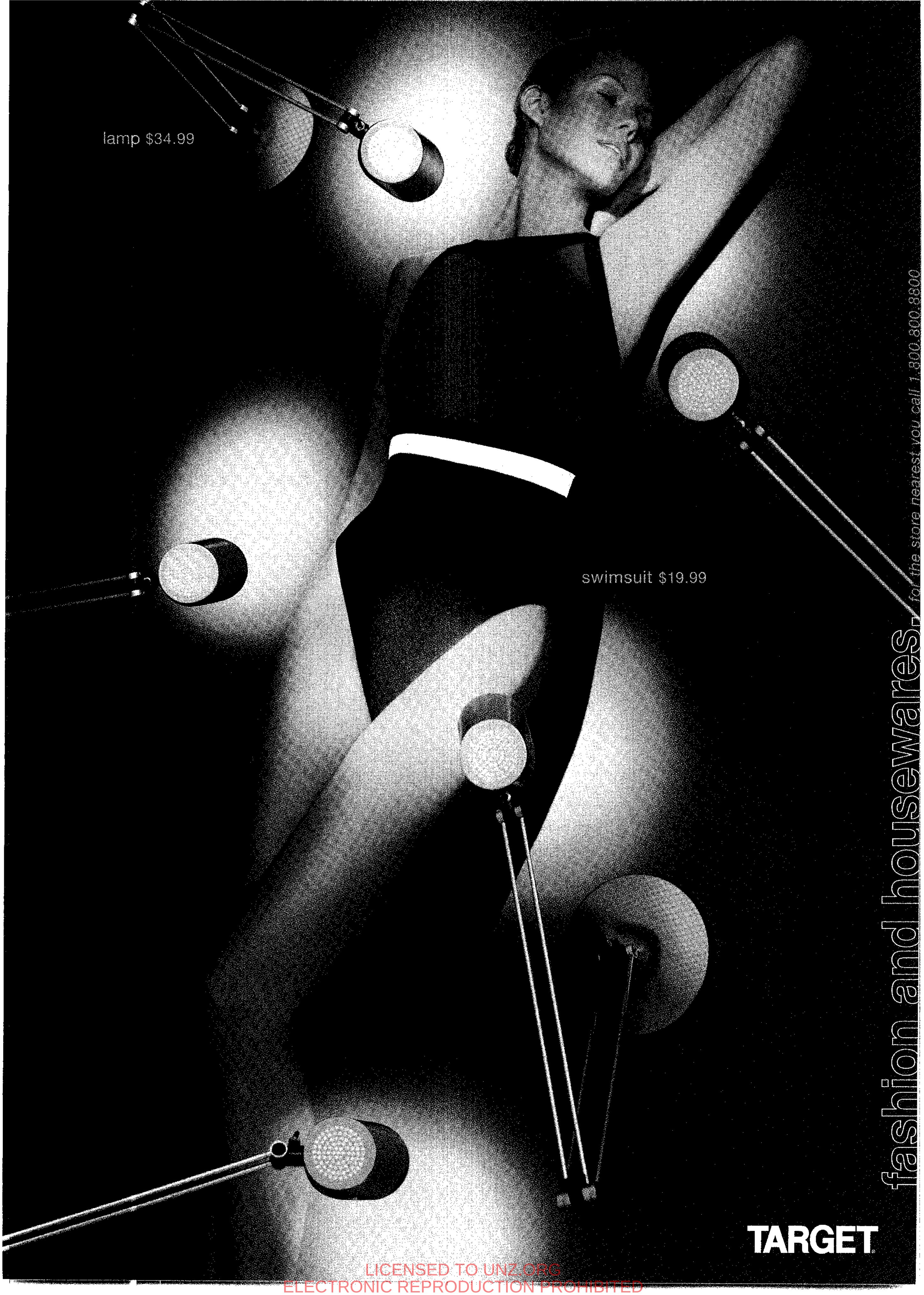
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saw puzzles, were $44, now $36; children's haircut, was $20, now $18; woman's haircut, was $35, now $30. *The Tortoise & the Hare, 1470 York Ave., near 78th St. (472-3399); M.C., V.; Tues.–Fri. 10–5:30 (Tues. till 7 with appointment), Sat. 9–5:30; 4/1–4/15.*

The Doctor Is In

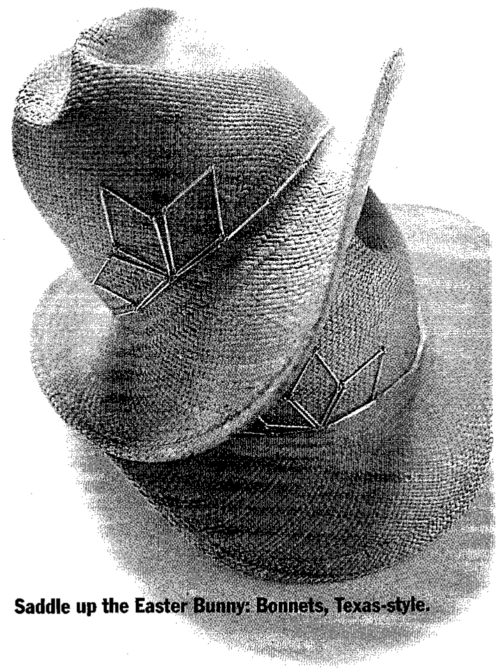
DR. MARGOLIN'S WELLNESS SPA—WHICH does indeed make you feel well (in all senses of the word)—is celebrating its first anniversary with a sale on all of its services. For example, massage, was $80, now $64; nutritional consultation, was $125, now $100; facial, was $70, now $56; body scrub, was $40, now $32. *Dr. Margolin's Wellness Spa, 166 Fifth Ave., near 21st St. (675-9355); A.E., M.C., V.; Tues.–Thurs. 10–8, Fri. noon–8, Sat. 10–6, Sun. by appointment; 4/1–4/15.*

Down to Your Wares

ORVA—THE BARGAIN OASIS FOR GREAT LINgerie—is having a sale. For example, Calvin Klein underwear in cotton, sheer, and floral styles, was $10–$16, now $7.50–$12; matching bras, were $18–$27, now $13.50–$20.25. *Orva, 155 E. 86th St. (369-3448); A.E., M.C., V., checks; Mon.–Sat. 10–9, Sun. till 8; through 4/11.*

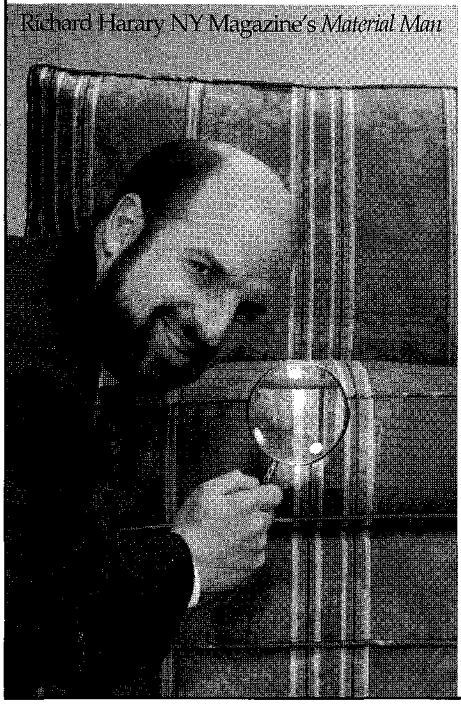
Cowgirl Country

TRACY WATTS HAS ALWAYS HAD A GREAT knack for making a hat au courant—which explains why her headgear moves off the shelves of Barneys and TG170 so quickly. Her latest model, the brightly colored cowboy hat for girls, is no ex-



Saddle up the Easter Bunny: Bonnets, Texas-style.

Photograph by Amy Freeth.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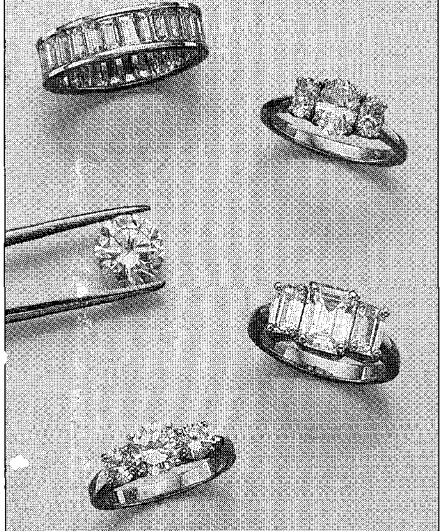
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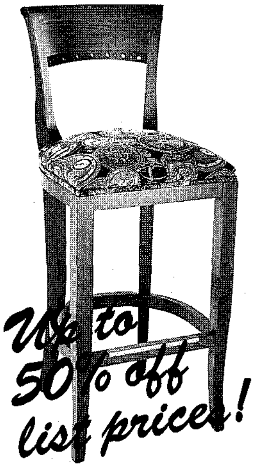
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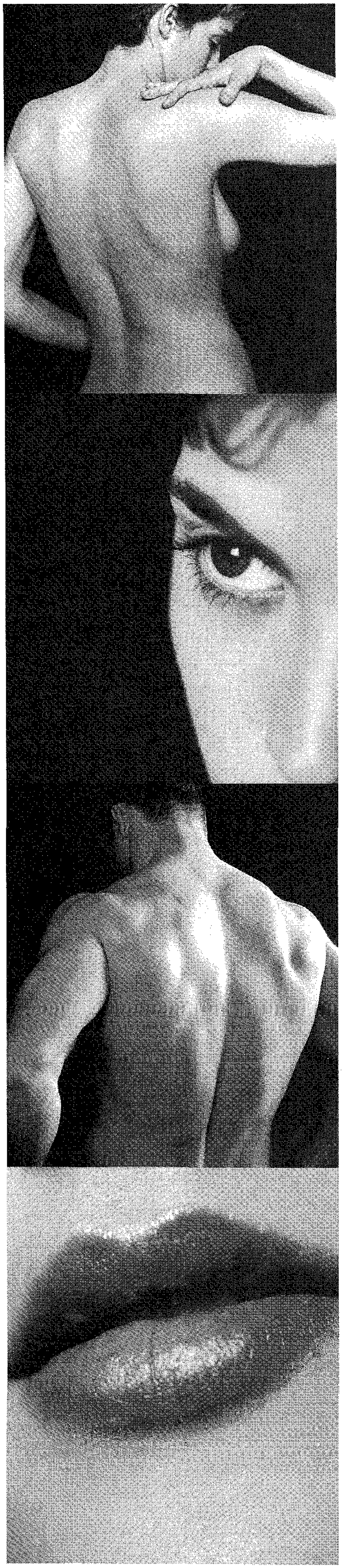

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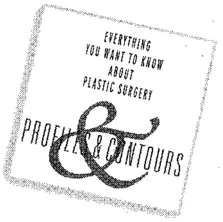

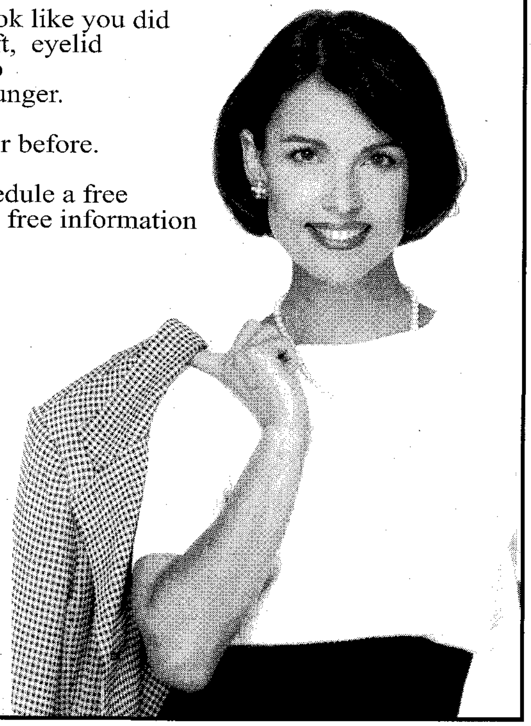

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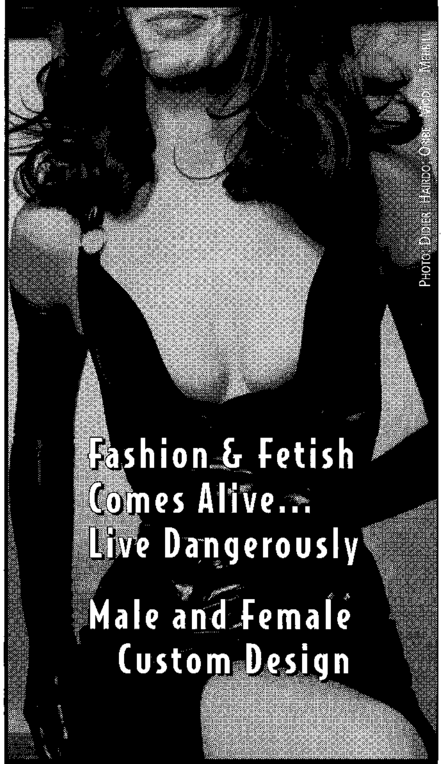

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A&E

ception, and at this sale you can get it at its wholesale price (retail $150, here $65). All of her well-crafted wares, retail $50–$300, now $10–$125. *Tracy Watts, 305 W. 20th St., lower level (727-7349); Wed.–Sun. 11–7; M.C., V.; 4/1–4/5.*

Full-Body Maintenance

A NEIGHBORHOOD BEACON ON THE UPPER West Side, the friendly staff at Capelli Punto takes care of everything from damaged tresses to aching backs. Their two spa specials: makeover with haircut and color with makeup application, was $230–$300, now $128 (first-time clients only; Tuesday through Friday from 11–3, Sundays 11–5); full-body massage and facial, was $175, now $99 (available for all clients). *Capelli Punto, 404 Columbus Ave., near 79th St. (362-2823); A.E., M.C., V.; Tues., Thurs., and Fri. 11–8, Wed. 11–6, Sat. 9:30–6, Sun. 11–5; 4/1–4/26.*

Bring in the New

BEVIN DILLON'S EAGER TO DESIGN SOME NEW styles. Which means that it's time to move the lovely older samples out of her showroom. Bridal gowns that retail for $2,000–$4,000 are here for $500–$1,500. *Bevin Dillon, 740 West End Ave., near 96th St. (865-1667); checks accepted.; Sat.–Mon. 11–6; 4/4–4/6.*

Tibetan Carpet Ride

ODEGARD, THE MAKER OF FINE TIBETAN rugs, is opening for its once-a-year sale (it usually sells just to the trade). For example, nine-by-twelve-foot traditional and contemporary rugs, were $7,000–$14,000, now $1,500–$2,100; six-by-nine-foot rugs, were $3,200–$6,700, now $750–$1,100. *Odegard, 200 Lexington Ave., near 32nd St. (545-0069); checks accepted; Fri.–Sat. 10–5:30; 4/3–4/4.*

Lazo Savings

WE'VE HAD A DEARTH OF SALES FOR MEN OF late, but the Italian company Lazo has come to the rescue with a spring sample sale. Offerings include: dress shirts, retail $110–$160, now $45; ties, retail $50–$70, here $20; knitwear, retail $60–$490, now $25–$75. *Lazo, 38 W. 56th St., second floor (956-1425); A.E., M.C., V.; Sun.–Fri. 10–7; 3/30–4/3, 4/5–4/9.* ■

DO NOT PHONE: Send suggestions to Ondine Cohane, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

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Nowhere Man

A suicidal man driving through the outskirts of Tehran doesn't sound like a promising concept, but 'Taste of Cherry' isn't your average road movie.

Death's chariot: The anguished hero, Mr. Badii (Homayoun Ershadi), at the wheel of his Range Rover.

THE QUIET BRAVURA OF ABBAS KIAROSTAMI'S **Taste of Cherry** has received the highest praise, both here and abroad. At Cannes, in 1997, the movie shared the Palme d'Or with *The Ice Storm,* and a number of American critics have hailed it as a masterpiece. A masterpiece! I agree that *Taste of Cherry* is an interesting and unusual movie, but still, I wonder—that is, I struggle like an infidel against evil thoughts. First, an acknowledgment: Kiarostami, the most celebrated director of the Iranian cinema, is a man both delicate in his perceptions and generous in his sentiments; he also wields enormous formal control over his material. Yet I can't help thinking that the comparisons to De Sica and Satyajit Ray and other masters betray a degree of critical desperation. Is this movie rich enough—does it show the many-sided vitality of the great movies of the past—to warrant the extravagant praise? Or are critics, depressed by the obvious aesthetic poverty of the world cinema, arguing themselves into it, placing their bets on Kiarostami because they have no other cards to play? That could be a risky game. When an audience is primed to encounter a royal personage in breastplate and plumes, it can turn vindictive when it discovers instead an emperor wearing no clothes.

In the hills outside Tehran, the handsome, fiftyish Mr. Badii (Homayoun Ershadi) drives about in a Range Rover looking for someone to help him commit suicide. Why does he do this? We search for clues. Ershadi has beautiful dark eyes, a powerful forehead, and a cleft chin. His face is a stunning mix of sensuality and severity—it is the face of a prince, a lawgiver, a great artist. Surely Mr. Badii is a formidable man, healthy and affluent—not at all the type to kill himself. So it is a puzzle. Mr. Badii picks up a variety of strangers and demands the same favor of each: He is willing to pay good money if any of them will return the next morning to a prearranged spot—a hole by the side of the road—and either pull him out if he is still alive or shovel dirt on his dead body. Badii, it becomes clear, is going to take sleeping pills and await the results; he will make a wager with death and leave someone else to clean up the mess. He alludes briefly to unhappiness, but he never quite tells us why he wants to kill himself, or why he cannot do the act cleanly, decisively, and in solitude. After a while, this baffling fellow seems less a credible human being than an obvious symbol: Here is a man in negation, a man denying the value of life. Most of his passengers, by contrast, offer plain and solid reasons why he should live. Kiarostami has set up his story as a philosophical debate.

At first, the movie's odd look, its strange repetitions and slow, steady rhythms, fascinate the Western moviegoer. Are we not bored with the straight-ahead style of our commercial movies? Mr. Badii drives and drives, wandering ceaselessly around the yellow-brown hills, which seem partly an industrial waste—we see pipes piled up, an abandoned car—and partly a hilly desert in which dirt is moved, in a parody of purposeful human activity, from one excavation site to another. Nothing seems actually built in this place (it could be a vast prison compound in which the prisoners are merely kept busy); and nature barely exists—a colorless tree or bush appears now and then, and at dusk, a few birds can be heard chirping in the gloom. Physically, the movie is handsome in an intentionally monotonous style. We see the car, we see the

Photograph courtesy of Zeitgeist Films.

hills . . . is Kiarostami teasing us?

Boredom knocks at the door, at first quietly, then insistently. Inside the Range Rover, Kiarostami cuts back and forth between single shots of Badii and his passengers. These simple exchanges (first one man speaks, then the other) are varied, now and then, by views of the dirt road through the windows of the car, or by shots from above of the Range Rover making its way around a curve or passing through some hollow in the terrain. What have we got here? A road movie going in circles? So it would seem, and we get the point: Life is not a breakout into freedom, not a momentous journey from one state of being to another. Life is a constant revisiting of the familiar. If life can be defended as a value, it must be defended for itself, as mere existence, in all its monotony.

The strangers Badii meets have obviously been selected for their representative quality. There is a rather simple fellow, a worker who extracts plastic bags from the mounds of dirt and sells them—an absurd occupation. There is a very shy young soldier; there is also a man guarding an empty outpost, and his friend, a seminarian who recites (rather tonelessly) the standard Islamic injunctions against suicide. Kiarostami likes to use nonactors, and all these men speak flatly, without emphasis. They are not required to dramatize their beliefs. It is enough, for Kiarostami, that they have a job, a function, a station in life. Like Wordsworth's leech-gatherer in the great poem "Resolution and Independence," they are rooted to their spot, their little piece of the enormous dirt pile.

Taste of Cherry is a parable in realistic form. The repetitions and simplicities feel like something out of a folktale. Wisdom, one fears, is in the air. Mr Badii picks up still another passenger, an older man, a taxidermist, and this fellow, unlike the others, is powerfully articulate. He tells Badii a story, recites the lyrics of a song—his words are touching but also banal, for he offers an affirmation of life that never gets tested or dramatized, an affirmation merely stated, as a conclusion beyond proof. Kiarostami almost lets the old man win the debate, but doesn't quite; Badii's powerful gloom is impressive, too. The argument goes back and forth, but still, by the time we get to the end, we may feel that not much has really happened in *Taste of Cherry,* not much has been *shown.* The extreme severity of Kiarostami's formal game cuts things off. And what's at stake when a director doesn't put much life on the screen? Neither despair nor joy can be tested in a vacuum. The old man speaks of the sensual pleasures of life, but sensual pleasure is precisely what is missing from *Taste of Cherry.* This is a movie of great interest—an original work—but it lacks the courage,

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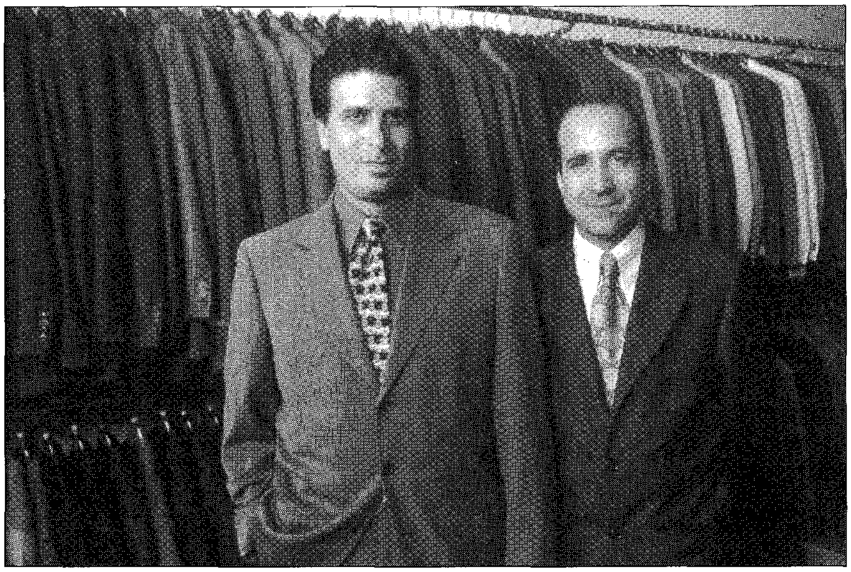

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the surprise, the ravenous hunger for life, of a serious work of movie art.

Wild Things, WHICH IS ABOUT SEX AND MURder in the Everglades, sounded like great fun. A couple of weeks ago, there was even a screening-room buzz that it might be a trash classic. The movie, I had heard, was so happily florid (writhing alligators, steamy couplings, mean swampy stuff), that it rode right over the top of taste and good sense and landed in the blessed arms of Camp. So I was told. But then I saw it, and . . . no such luck. It is my dreary duty to report that *Wild Things,* which was written by Stephen Peters and directed by John McNaughton, lacks fantasy and flamboyance, that it lacks, precisely, wild things, and that most of it is just flat. Matt Dillon plays a guidance counselor at what appears to be a very backward high school at the edge of the swamp. The boys are louts, and literally every girl in the school makes eyes at Mr. Dillon. One of them (Denise Richards, of the big pouty lips) accuses him of rape. Is he a louse who sleeps with students? An honorable guy framed by an imaginative teen? Or is there some larger game at stake? What about that $8 million inheritance that everyone is talking about? And the druggy girl with short dark hair (Neve Campbell), a dropout who sits in a bungalow reading Céline—obviously she's up to no good.

The film is up to no good, either. I noticed the same thing in *Wild Things* that I noticed in *The Real Blonde:* Everyone in the movie, no matter what he or she is reading, appears to be as stupid as hell. Is there some weird new disease going around? It's as if filmmakers were afraid the audience might be outclassed by a few lines of snappy dialogue. Years ago, critics used to put down crudely written movies by saying that they resembled the network sitcoms. Now one has to say that they resemble the afternoon talk shows, the never-never land of twin lesbian rapists and incestuous Dalmatians. Angry moviegoers could throw Florida oranges at the screen, I suppose, but somehow I doubt that anyone will get upset. Audiences can't be insulted anymore, though they can easily be bored. The movie's most prominent feature is a series of sudden plot twists and reversals. The press has been sternly advised not to give any of these developments away, and I shall obey, though I can't help pointing out that the twists are so abrupt and mechanical, and so little related to character, that they may very well have been devised by a dirty-minded 10-year-old diddling an interactive video game before nodding off to sleep. ■

David Denby's 1998 reviews are available at **newyorkmag.com,** *along with movie news, a schedule of upcoming openings, and more.*

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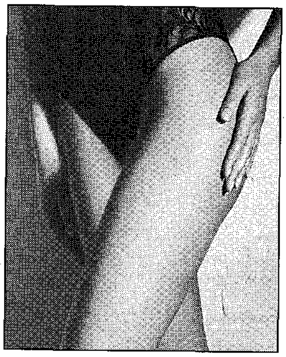

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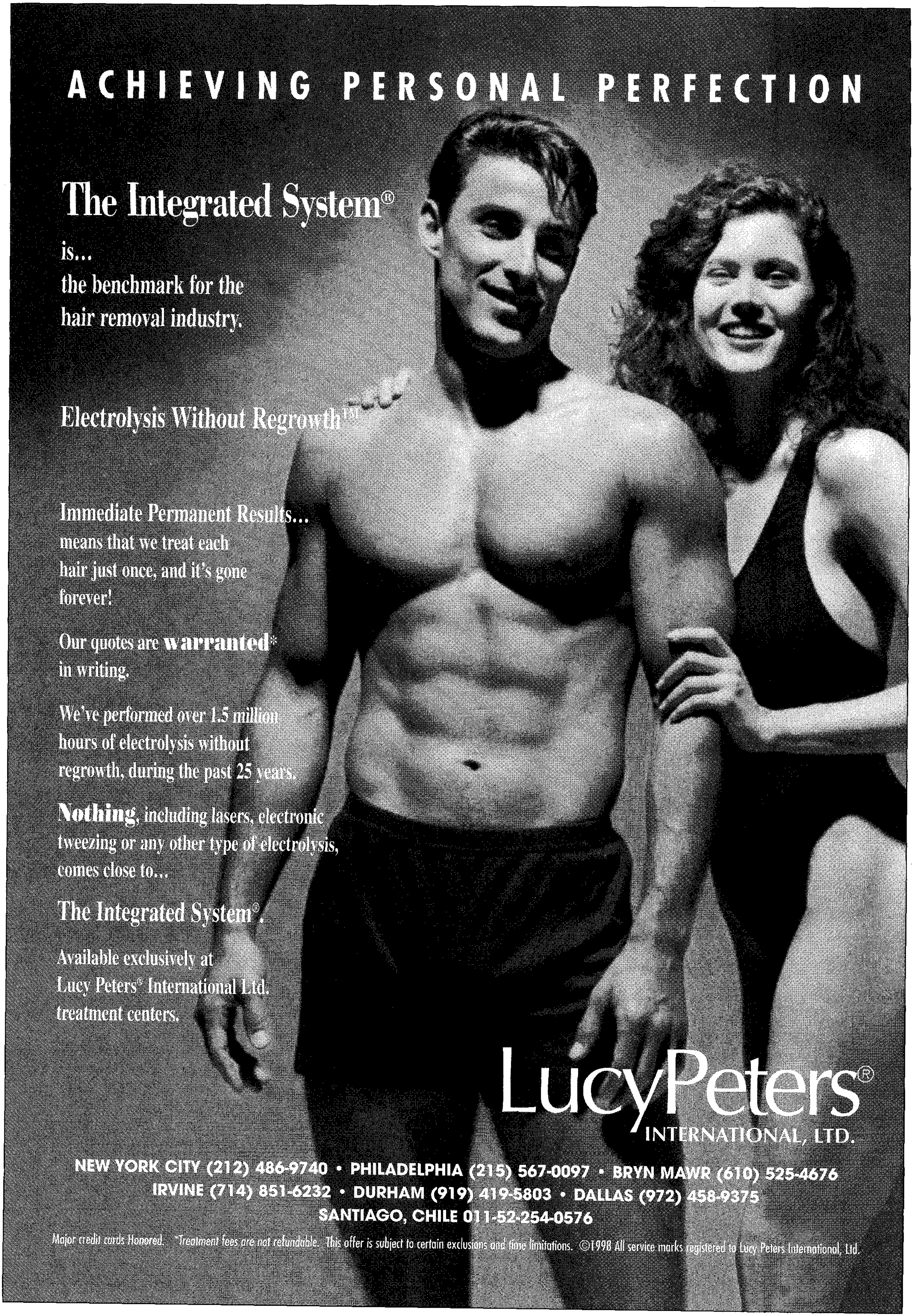

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The Lies That Bind

Two views of family life from O'Neill: one a fantasy, the other the grim truth; 'The Deep Blue Sea' attempts profundity but doesn't quite deliver.

A RARE OPPORTUNITY FOR THEATERGOERS TO VIEW the Eugene O'Neill diptych of family life: the earlier comedy of how he'd have wanted it and the later drama of how it was. The former is charming; the latter, sublime. **Ah, Wilderness!** (1933) concerns the Miller family in a small Connecticut town. Father Nat is a newspaper editor happily married to Essie, doting mother of Arthur, a complacent Yalie; Richard, the high-school grad and authorial alter ego; Mildred, the tomboy; and Tommy, the brat. The time is July 4 and 5, 1906, and, save for fireworks bursting in air, the world is at peace. Essie's brother, Sid, and Nat's sister, Lily, are permanently and unhappily in love: She won't marry a drunkard, even one striving to reform. Richard is in puppy love with Muriel, daughter of the curmudgeonly nabob David McComber, who is infuriated by Richard's love letters to her full of quotes from such lascivious poets as Rossetti and Swinburne.

Night* Mother:** **Left to right, Paul Carlin, Brian Murray, and Frances Sternhagen in *Long Day's Journey Into Night.

Photograph by Carol Rosegg.

Richard doesn't know that Muriel's Dear John was sent to him under duress and, hurt, has his first (unsuccessful) bout with liquor and sex via a small-time floozie, Belle. His hotel escapade worries his parents, but all ends well on a moonlit beach with Muriel, while the older couples arrive at their own sweet (Nat and Essie) or bittersweet (Lily and Sid) conclusions. Daniel Sullivan has staged O'Neill's foray into Twain-and-Tarkington territory with style. Thomas Lynch has tamed the Beaumont's vastness with a central platform—a stage upon a stage—overhung by a free-floating architrave on which sun and moon, fireworks, and a distant beacon flourish under Peter Kaczorowski's lights.

Craig T. Nelson as the bumbling patriarch Nat, Debra Monk as the maternally conniving Essie, Leslie Lyles as the tremulous but adamant Lily, and Tracy Middendorf as the precocious coquette Muriel contribute handsomely. Leo Burmester's Sid lacks charm, and Jenna Lamia's Mildred confuses adolescent with spastic. But Jenn Thompson's Belle superbly balances the comforting with the calculating, and Sam Trammell's Richard—boyishly defiant, winsomely naïve, and bottomlessly decent—offers a memorable tribute to being 17.

Turn then to **Long Day's Journey Into Night** (1941), which concerns 24 hours in the life-in-death of the Tyrone family. It is on this day in their sprawling New London summer cottage that father James bemoans the poverty that made him a miser and had him abandon a career as a Shakespearean actor for more lucrative one-night stands in *The Count of Monte Cristo.* His wife, Mary, recently released from the hospital, reverts to her morphine addiction, incurred during her second pregnancy. Jamie, the elder, admits to his guilty envy of his younger brother, Edmund, and reaffirms his wastrel's life of booze and whoring. Edmund learns that he has consumption, but refuses to go to the state farm to which his father would send him. Cathleen, the maid (the good Rosemary Fine), contributes comic relief.

The play is abrasively specific and farsightedly universal, scorched by the white-hot poetry of truth. The Tyrones shuttle between mutual accusations and abject apologies, stopping only for a wallow in delusion and nostalgia. The air is heavy with recrimination, made heavier with self-pity and self-loathing. Somehow, these four people manage to embody a fallen world, with all its accommodated vices and downtrodden virtues. And the diurnal journey becomes also the stagger through life, so endlessly wounding, so unliberating from the prison of the self.

This is an immense play, the towering achievement of American drama, that grows, incredibly, with each successive viewing. It awes the spectator and humbles the critic; it brings out the best awareness we can muster even in this production, scaled down to a tiny stage that cannot convey a rambling cottage crisscrossed by living ghosts.

None of the actors is quite right for the job. The booming Brian Murray is no matinee idol; Frances Sternhagen

(Mary) and Paul Carlin (Jamie) lack a measure of complexity and poetry; Paul McGrane is too cheerily apple-cheeked for the consumptive Edmund. Yet they all gradually grow into their parts and, overleaping their lacks, etch themselves into our consciousness. Charlotte Moore's no-nonsense direction slightly overemphasizes the gallows humor at the expense of the gall in a play that finally envelops these flawed and damaged people in a shroud of forgiveness. But even cut and somewhat defanged, O'Neill's masterwork epitomizes both the human comedy and the tragic sense of life.

AFTER THAT, ALMOST ANY PLAY WOULD BE small potatoes, and Terence Rattigan's **The Deep Blue Sea** is no exception. Rattigan, the charmingly witty boulevardier, attempted something deeper here, based partly on a shattering homosexual relationship of his, and it was originally written as such. But the climate in 1952 Britain was not ready for such frankness, so the middle-aged protagonist, obsessed by a younger man's flesh and tormented by an unreciprocated passion, became a woman. The Proustian strategy does not fully work here, but we must not minimize Rattigan's mimetic gift: Hester Collyer, who leaves affluence and an eminent jurist husband for a shabby flat and socially downgrading affair, does not register as a contraption.

The obsession that leads Hester to attempted suicide is for Freddie Page, an RAF hero unmoored in postwar Britain. He likes Hester, but is incapable of matching commitment. Sir William, her eminent husband, still loves her and wants her back, yet, tight-buttoned upper-crust Englishman that he is, can offer only his touching but trammeled love. Freddie, at least, can sexually give all of himself.

There is a play here, and, for two acts, Rattigan makes it work. In the third, as Kenneth Tynan was first to note, the author finds himself between the devil and the deep blue sea. Hester, accidentally foiled in her suicide, and foiled again in recapturing Freddie, is headed for renewed suicide. But that makes for pat dramaturgy. It also contradicts Rattigan's philosophical purpose. So he invents Miller, a disgraced ex-doctor, to help Hester face a life without hope and beyond despair. This switch, neither Rattigan—nor perhaps anyone—can carry off.

The Roundabout revival is elegantly directed by Mark Lamos, and looks correct. Most of the minor characters are well played, except for the crucial Miller, whom the cloddish Olek Krupa flubs. David Conrad just about manages Freddie (no easy task for a young American), but neither Edward Herrmann's insufficiently English Sir William nor Blythe Danner's overcontrolled and underheated Hester is moving enough. Back in the Broadway premiere, Margaret Sullavan wasn't either. ■

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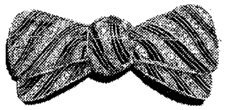

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BOOKS WALTER KIRN

Buyer's Remorse

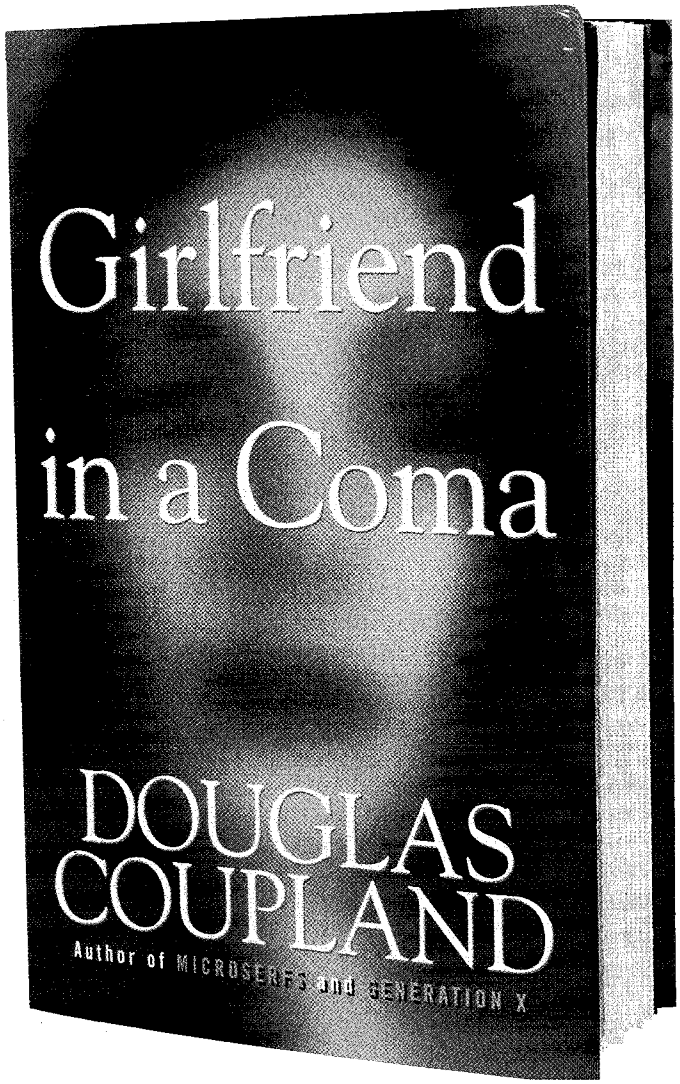
The products have forsaken the consumers in Douglas Coupland's oddly old-school dispatch from the McAbyss.

Girlfriend in a Coma
BY DOUGLAS COUPLAND
ReganBooks; 284 pages; $24

DOUGLAS COUPLAND, THE AUTHOR of *Generation X* and a number of other catchy, mood-ring fictions that have set out to profile middle-class youth culture with the timeliness of overnight opinion polls, is somewhat overrated as a trend-watcher but rather underrated as a writer. So up-to-the-minute that they ought to come with expiration dates printed on their spines, Coupland's sociocultural scenarios have the shelf life of certain dairy products. The wisecracking slackers of *Generation X*, trapped in no-future "McJobs," and the cheerfully bland "global teens" of *Shampoo Planet*, defined by their hair-care products but little else, morphed in 1995's *Microserfs* into wired, career-track whiz kids, flush with stock options but light on human feeling. What distinguished these books was not their insight but Coupland's free and easy way with words. Coupland the slaphappy rhetorician, drunk on throwaway tropes and instant epigrams, puts Coupland the pop sociologist in the shade.

Girlfriend in a Coma, Coupland's new novel, is yet another time capsule in prose stuffed with already-wilting cultural perishables but sparkling here and there with verbal gems that shine no less brightly for being made of glass. Once again, he shows us children of the seventies—now officially defined in literature as a decade of dopey, innocent confusion—struggling to make it in the hard-edged nineties. Like carefully juxtaposed roommates on MTV's *Real World*, Richard, Karen, Hamilton, Pam, and Linus, pals at a suburban Vancouver high school, are tagged with a range of fashionable fates, from stockbroker to supermodel to junkie. To pin down the timeline even more precisely, a few of them eventually find work on an unnamed Fox TV series identical to *The X-Files*. ("Through the monsters they design and the TV shows they work on, they give vent to the loss they feel inside.") *Girlfriend in a Coma* may span two decades, but thanks to Coupland's carbon-dated paragraphs, the reader always knows what month it is.

Karen, whose middle name is Ann, of course, is the book's high-concept narrative gimmick. One day in 1979, like her near-namesake Quinlan, she mixes booze



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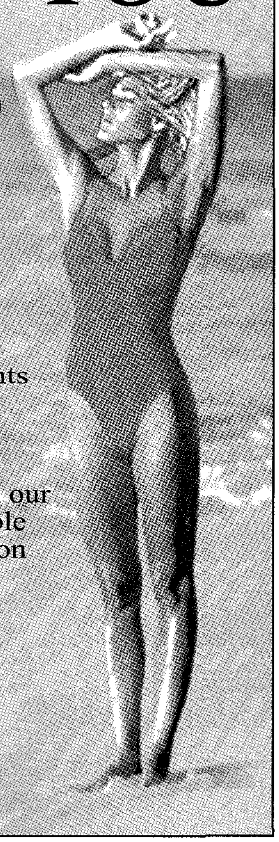

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and Valium and lapses into a vegetative slumber, though only after becoming pregnant by Richard and writing a vague, apocalyptic note ("I've been having these visions this week . . . It's dark there—in the Future, I mean. It's not a good place"). Signaling that we're in allegory territory, Richard instantly cottons on to the cosmic meaning of Karen's coma: "What pictures of tomorrow could so disturb her that she would flee into a refuge of bottomless sleep? What images would frighten her out of her body, making her leave our world?" It's at this point, as the book's slick premise decomposes into sticky gelatin, that readers who have suspended disbelief will begin to regret their decision.

What follows is not a tour of the Zeitgeist but a space shot through the sound barrier of schmaltz. As Karen's baby, Megan, grows into a dispirited Goth teenager; as Richard becomes disillusioned with success and anguishes over a series of conundrums ("We're born; there *must* be a logic—some sort of plan larger than ourselves") that could be answered only by Jonathan Livingston Seagull; as Pam and Hamilton overdose on smack and dream of global warming and anarchy, Karen lies still, an immaculate sleeping beauty who will awaken to "Life on Mars. Velcro. Charles and Diana. MAC cosmetics." And, above all, the meanness, speed, and shallowness of the microprocessed nineties. "They talk about their machines," she reflects after she comes around, "as though they possess a charmed religious quality—as if these machines are supposed to compensate for their owner's inner failings."

Such stodgy deep thinking is hard to reconcile with Coupland's zippy wit. The image of a worried circle of friends making "an electronic cat's cradle of phone calls" shows real finesse, while "Jesus-loves-you-sunbeams" paints both a picture and an attitude. And when it isn't groaning under its load of moral philosophy for young adults, Coupland's dialogue is flip and fresh. His Pams and Richards may think like *Reader's Digest* editors, but they talk like human beings of a certain time and place. Even Coupland's obsession with brand names has its charms. The so-called Kmart realism of the eighties was all about exhaustion and defeat (*Laverne put down her Tab and lit a True*) but Coupland's catalogues of trivia are sly and animated. He takes a poignant delight in the inventiveness with which dumb objects are given life through language, living on as semiotic keepsakes long after they've been twist-tied into Steel-Saks.

When a story that begins somewhat realistically concludes with the end of the world, and the end of the world turns out to be a dream, it's a sign either that what-

Coma-prose: Is Coupland (in full-Seattle armor) a better writer than he is a quipper?

ever the writer set out to say can't be expressed by normal means or that, in some basic sense, it's not worth saying. One day not long after Karen's awakening, people begin to fall asleep en masse. Cars crash and burn. Planes plummet. Buildings fall. Only the main characters survive, amusing themselves with scavenged videos and impromptu colloquia on Life and Love. The ghost of a friend who died as a teenager acts as their Virgil, interpreting the global inferno as some sort of retribution for inner corruption. As he surveys the depopulated landscape, the ghost sounds a note of wistful Aryan loss: "Yeah. The pioneers—they believed in something. They *knew* the land was holy. The New World was the last thing on Earth that could be given to humankind . . . continents as clean and green and milky blue as The First Day." Tell it to Chief Joseph, kids.

Coupland's oddly conservative point, alas, is that pampered young people today have lost their sense of the sacred and won't appreciate what they've got—love, companionship, pretty flowers that smell nice—until it's been utterly wiped out. The book winds up in a grating series of parental exhortations to count your blessings, be kind, slow down, etc. The putative voice of his generation, Coupland pretends to have nothing but contempt for the peer group his novels target. Richard: "We really *don't* seem to have any values, any absolutes. We've always maneuvered our values to suit our immediate purposes. There's nothing large in our lives." Coming from a famous ironist, such preachy bathos seems schizophrenic, not to mention profoundly unwelcome. Being scolded by stuffy old farts is one thing, but being told to shape up by a hipster is a major drag. ■

Photograph by Alfred Steffen/Outline.

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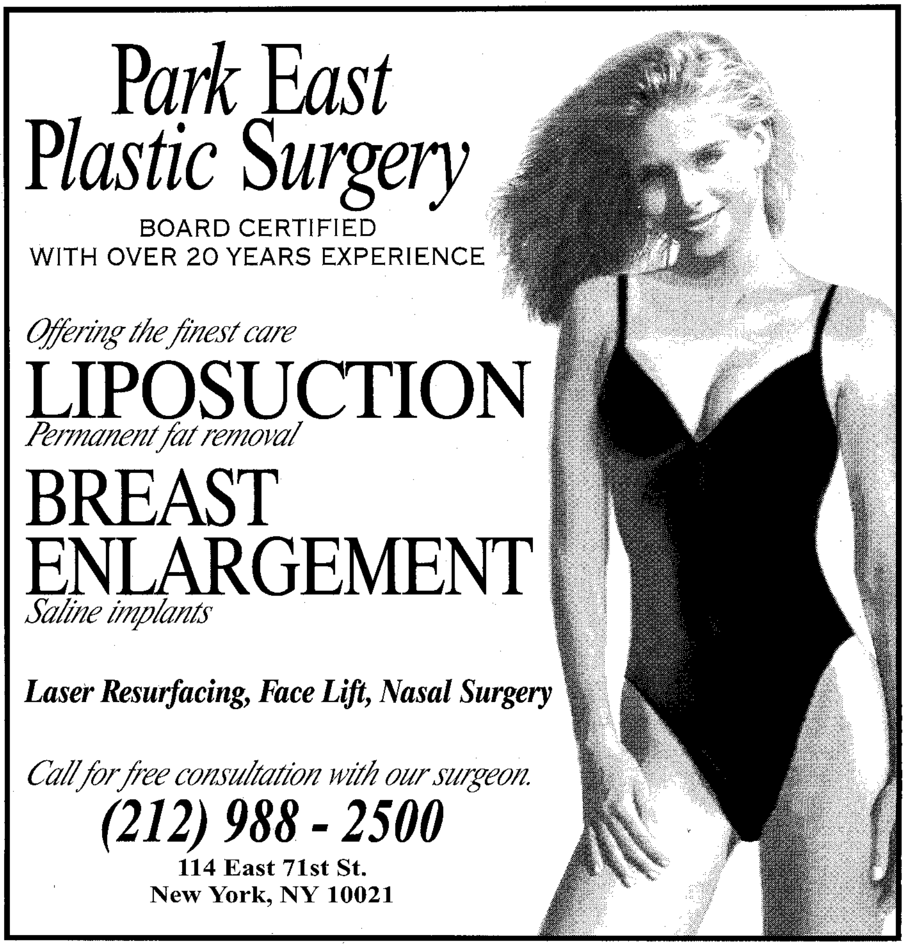

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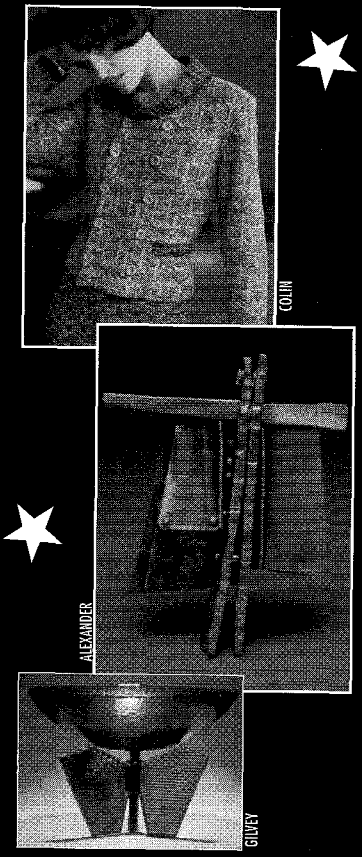

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ART MARK STEVENS

Let the Sun Shine In

At the Whitney Museum, where a face-lift once was contemplated, more modest changes shed new light on art.

Lighten up: Richard Gluckman has subtly changed Marcel Breuer's forbidding, castlelike Whitney.

THE **Whitney Museum of American Art** is the worst piece of important architecture in New York. On the one hand, Marcel Breuer's building is a landmark—an austere modern castle with a drawbridge and moat. (The archers of modern art seem to hide behind its slivered windows.) On the other hand, it's a grim place to exhibit art. Compare its design with another piece of architecture said to tyrannize art, Frank Lloyd Wright's Guggenheim Museum. The Guggenheim may present unending problems to curators, but its light-filled dome also warms the eye and awakens the mind—a good initiation into the world of the imagination. The Whitney, by contrast, immediately puts both body and imagination on guard. One walks into a stone-and-concrete box with little natural light. The interior spaces, with few fixed walls, appear shapeless. The permanent collection has no regular home. The unspoken message of the building is that modern art is a fortress, a tomb—at best, a theoretical construct insulated from the outside world.

Breuer's vision, despite its ascetic brilliance, creates an arid environment where the stress falls almost inevitably upon the harsh, the abstract, and the ideological. It makes any exhibit look at least 20 percent worse than it would in a more welcoming space. It is particularly cruel to painting. (Last fall, you could almost hear the Diebenkorns gasping for breath.) Too bad Louis Kahn—the great architect who gloried in natural light—didn't receive the commission in 1963 to build the museum; the Whitney's history might well have been less troubled if Kahn, whom the trustees almost selected, had set the tone for the institution. Several years ago, the museum tried to liberate itself from Breuer by asking the playful postmodernist Michael Graves to transform the building. The failure of that effort has now led the Whitney to a more modest ambition: The Breuer design must remain uncompromised while the museum fixes what can be fixed and, wherever possible, tempers his cold ethos with daylight and a whisper of elegance.

Richard Gluckman—an architect of seductive intelligence—has performed this task extremely well. His most important challenge was to transform offices on the fifth floor into about 8,000 square feet of new exhibition space for the permanent collection; his eleven

Photograph by Philip Greenberg.

"At age 47,

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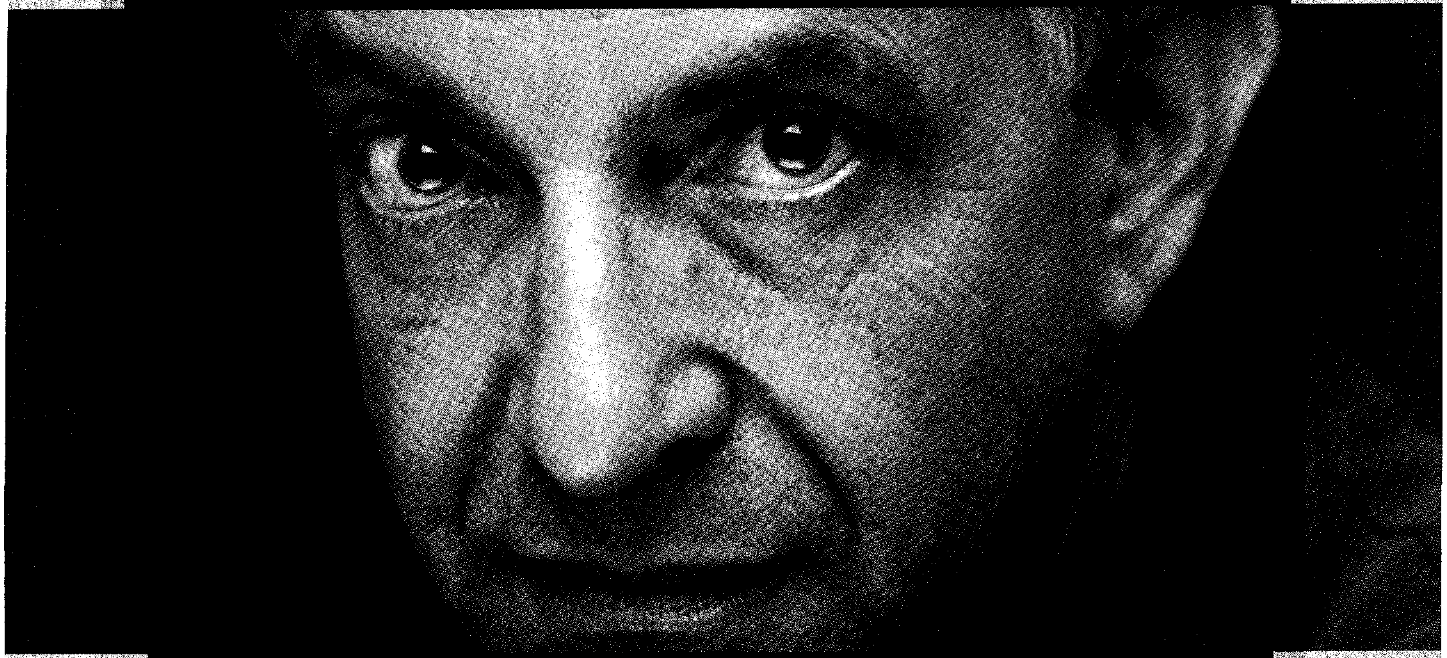
WASN'T READY *to* LET ME."



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NEW YORK MAGAZINE®

New galleries, natural light soften the Whitney.

ART

Leonard & Evelyn Lauder Galleries, filled with art from the prewar period, open to the public at the end of this week. New York has long needed permanent galleries at the Whitney to survey, in particular, early American modernism. (That it has taken this long is shameful.) Interspersing American art of this period among the great European masters, as the Museum of Modern Art and the Metropolitan Museum of Art must do, simply overwhelms the distinctive American note. Now you can see a characteristically American vision—often modest and homespun in spirit—without the distracting presence of the grand Europeans.

Organized by Adam Weinberg, the installation surveys the period while emphasizing points of strength in the Whitney collections: Individual rooms are devoted to Edward Hopper, Alexander Calder, Elie Nadelman, and Georgia O'Keeffe. (No out-of-towner will ever come to the Whitney without being able to see several great Hoppers.) Calder's hugely popular circus, for which he fashioned whimsical performers and creatures, is being displayed in conjunction with a movie of the artist enacting his circus; tiny spotlights will illuminate individual works as they come up in the film. There is also a small photography gallery, for which Elisabeth Sussman has organized a survey of American images. In contrast to the Breuer spaces, which tend to overwhelm small work, the scale of the new galleries suits the size of prewar American art.

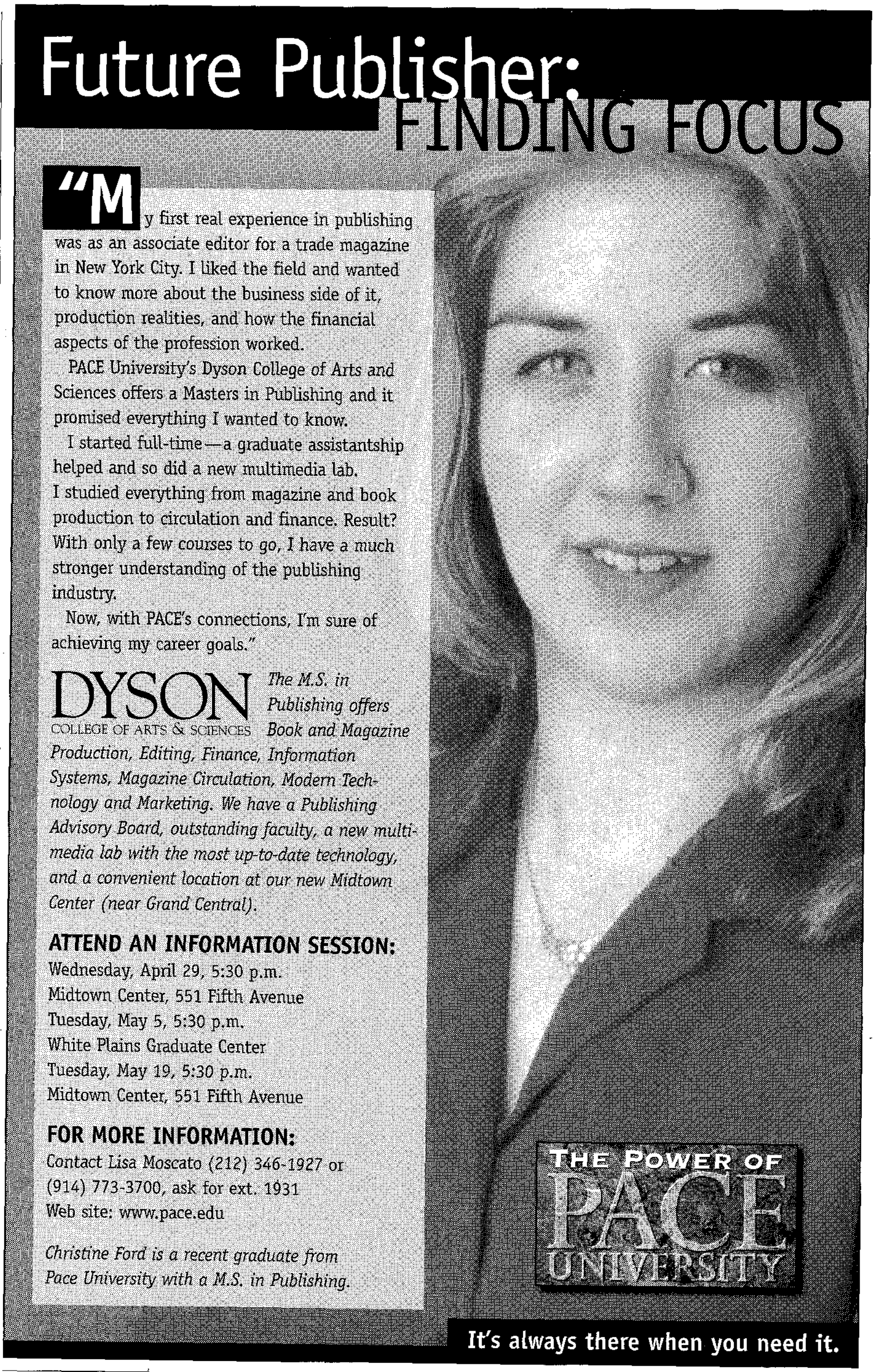
Gluckman fills many of the new galleries with daylight—a wonderful change. Yet these luminous rooms do not contrast disagreeably with the rest of Breuer's building, partly because Gluckman has

Photograph by Philip Greenberg.

created a space just beyond the elevators that serves as a deft transition between old and new. With its elegant gray walls and a bluestone floor, this room evokes both Breuer's dark palette and the smoky clubroom milieu of the museum's blue-blood founder, Gertrude Vanderbilt Whitney. (Handsome Art Deco doors used when the museum was on West 8th Street close off one side of the room.) From this dark space, visitors then walk toward daylight. Gluckman also works with Breuer's angled windows—reflecting their shape in his skylights—so that the original architect's visual vocabulary never seems rejected out of hand. At the same time, Gluckman does not follow Breuer's use of rough textures, notably the concrete found throughout the building. The bronze in the portals looks as soft as leather. The walls are crisp. The galleries never seem boxy.

The Whitney's difficulties are by no means resolved. Ideally, the museum would have still more space to tell the story of twentieth-century American art, especially if it ever hopes to present work created after 1945 in its permanent collection (a time when art and sculpture also became larger and larger). And the philosophical brief of the institution—to address only American art—remains awkward. If the Whitney had a clear mission when the United States was a cultural backwater and American artists required support and attention, that purpose today seems artificial and, at times, confining: The world is smaller, America bigger. The news that David Ross is leaving as the museum's director perpetuates the unending blah-blah-blah of "Whither the Whitney?" The next director will need a strong vision to stop this thumb-sucking, but he or she will at least have the benefit of a handsome permanent collection upon which to build—and, occasionally, to rest.

ARE CLOTHES THE MAN? IN THE FIFTIES, "THE gray flannel suit" came to symbolize the indistinguishable men who conformed to corporate culture. Today, people like to call men simply "suits," as in "three suits came to lunch yesterday." The Cheim & Read Gallery in Chelsea has put together a clever show called **"Men in Suits"** that exhibits the work of two artists—the American portrait painter Alice Neel (1900–1984) and the German photographer August Sander (1876–1964)—who explore the strange, often fraught affair between a man and his suit. In Neel's portraits, the head fits awkwardly on the clothing; a man never quite becomes his persona. In Sanders's photographs from the Weimar era, the clothes may mirror a man's public performance, but they cannot reflect the expression in his eyes. Both artists offer a useful antidote to our designer-besotted culture. ■



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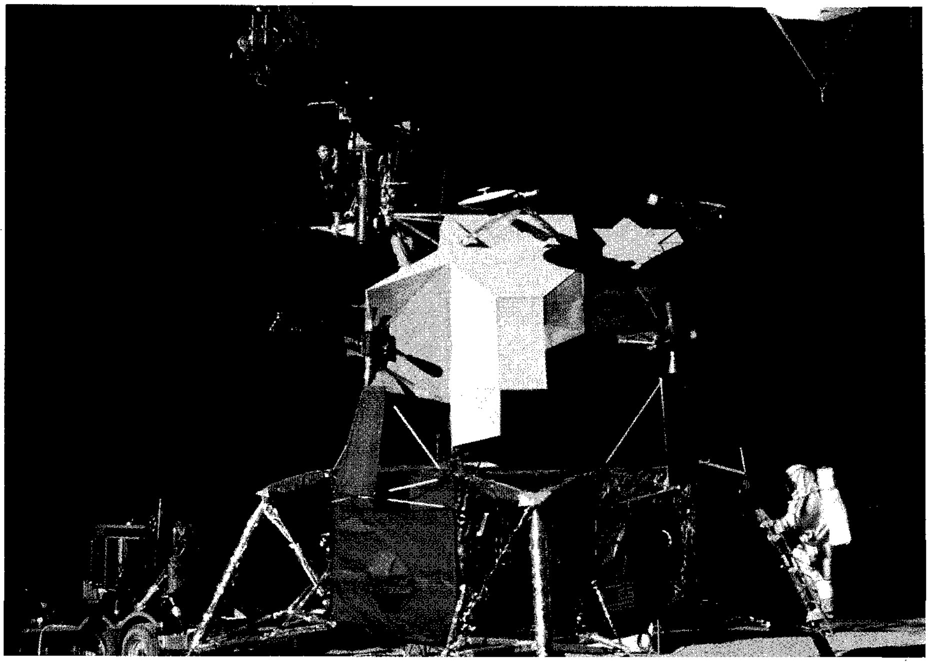

Outward-bound: Behind the scenes of HBO's monumental docudrama, *From the Earth to the Moon.*

Tom Hanks, who had so much trouble getting back to earth in *Apollo 13* (1995), seems to have turned into a moonie anyway, as if the dark side were contagious. Not only is he an executive producer, as well as the affable host, of a lavish twelve-part, $65 million docudrama miniseries on the American space program, **From the Earth to the Moon** (Sundays, April 5 to May 10; 8 to 10 P.M.; HBO), but he directed the first installment, wrote the last one, co-wrote two others, and stars in a third. If you are wary in advance of what amounts to a very expensive commercial for NASA, you have cause. But your qualms are also likely to be articulated in the series itself, which makes it plain that we committed to liftoff only to beat the Soviets in a my-rocket-is-bigger-than-your-rocket Cold War pissing contest; that the Mercury, Gemini, and Apollo missions were staged-for-TV spectaculars; that the slide-rule wonks rushed a couple of moon shots and shuttle flights for political advantage, with tragic consequences; and that the public lost interest when all we found turned out to be rocks, instead of angels or aliens.

Nevertheless, I'd wanted to go myself, like most American boys who grew up on the sci-fi of Asimov, Bradbury, Heinlein, and Arthur C. Clarke; who may have skipped over Teddy White's reports on China in *Collier's* magazine in the early fifties but who devoured every paragraph on wheel-shaped satellites by Willy Ley and Wernher von Braun, as Technicolored by Chesley Bonestell; and who went to movies like *Destination Moon* (1950) as if to the Web page of our heart's desire. I will even admit to having been president of the astronomy club at P.S. 69, in Jackson Heights, as well as editor of its Hectographed scholarly journal, *The Telescope*, which specialized in the catastrophism of Immanuel Velikovsky. And 29 years ago, I got two small children out of bed to watch Armstrong bounce in the lunar dust bowl as if it were a trampoline. Even today, when the boy toy of nerdy choice is a personal computer instead of a booster rocket; when we move clusters of data instead of human beings; when we surf Nets instead of stars, I disdain a weightlessness that's incorporeal.

To be sure, it's one thing that 100 million frogs were slaughtered in high-school biology labs between 1958 and 1970 for fear of *Sputnik*. It's quite another that Christa McAuliffe was sacrificed, too, in

Photograph by Ron Batzdorff/HBO.

a publicity stunt as shameless as the forthcoming orbital dodder of John Glenn. Nevertheless: little boys, big machines, deep space, true grit, right stuff! If *From the Earth to the Moon* is merely nostalgic for a passion we can't muster anymore, evoking less the emotions we no longer feel than the memory of having felt them, it is still a series for every starstruck child who ever walked the Doppler Planck to imagine earthrise and earthset, free fall and space/curve, time warps and light waves, red dwarfs, black holes, Big Bangs, immensity, and silence—before we grew up to worry instead about Joe McCarthy and Sigmund Freud.

During the first four hours available for preview, it is gorgeous every time it slips the surly bonds of Mission Control. I found my middle-aged self identifying with Lane Smith as Emmett Seaborn, the network "science editor" forever explaining on the small screen what the audience is about to see, or can't. He is as much a fan as a journalist. Fifteen minutes for Alan Shepard (Ted Levine) in a Mercury! Gus Grissom (Mark Rolston), Ed White (Chris Isaak), and Roger Chaffee (Ben Marley) die during a prelaunch test of *Apollo 1*, while Betty Grissom (Ruth Reid) smokes and North American Aviation (James Rebhorn) blames NASA for too much oxygen and NASA (Kevin Pollak) blames North American for faulty wiring. While Senator Walter Mondale (John Slattery) and presidential science adviser Jerome Weisner (Al Franken!) have their doubts, James Webb (Dan Lauria) has conniptions. After six unmanned test flights, the crew of *Apollo 7* will be dogged by a documentary filmmaker (Peter Horton!), but he succumbs, as well, to fandom. And then the crew of *Apollo 8*,

Lunar vehicle: Hanks as a sci-fi filmmaker in 1902.

Photograph by Anthony Neste/HBO.

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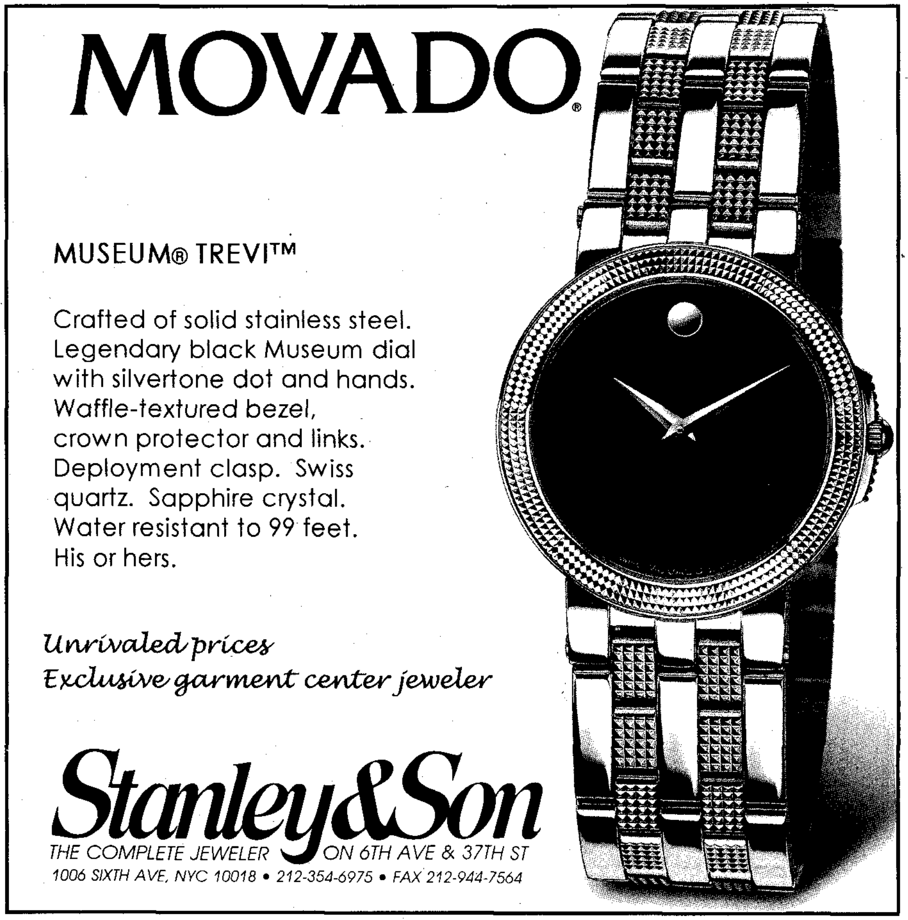

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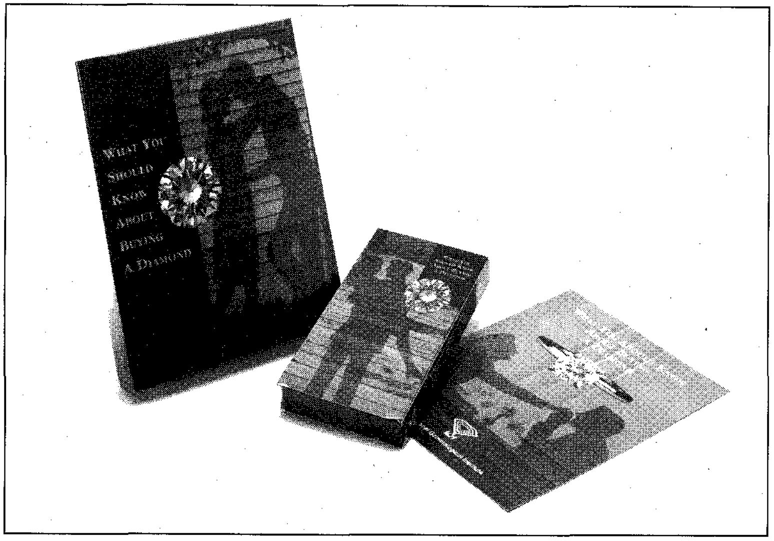

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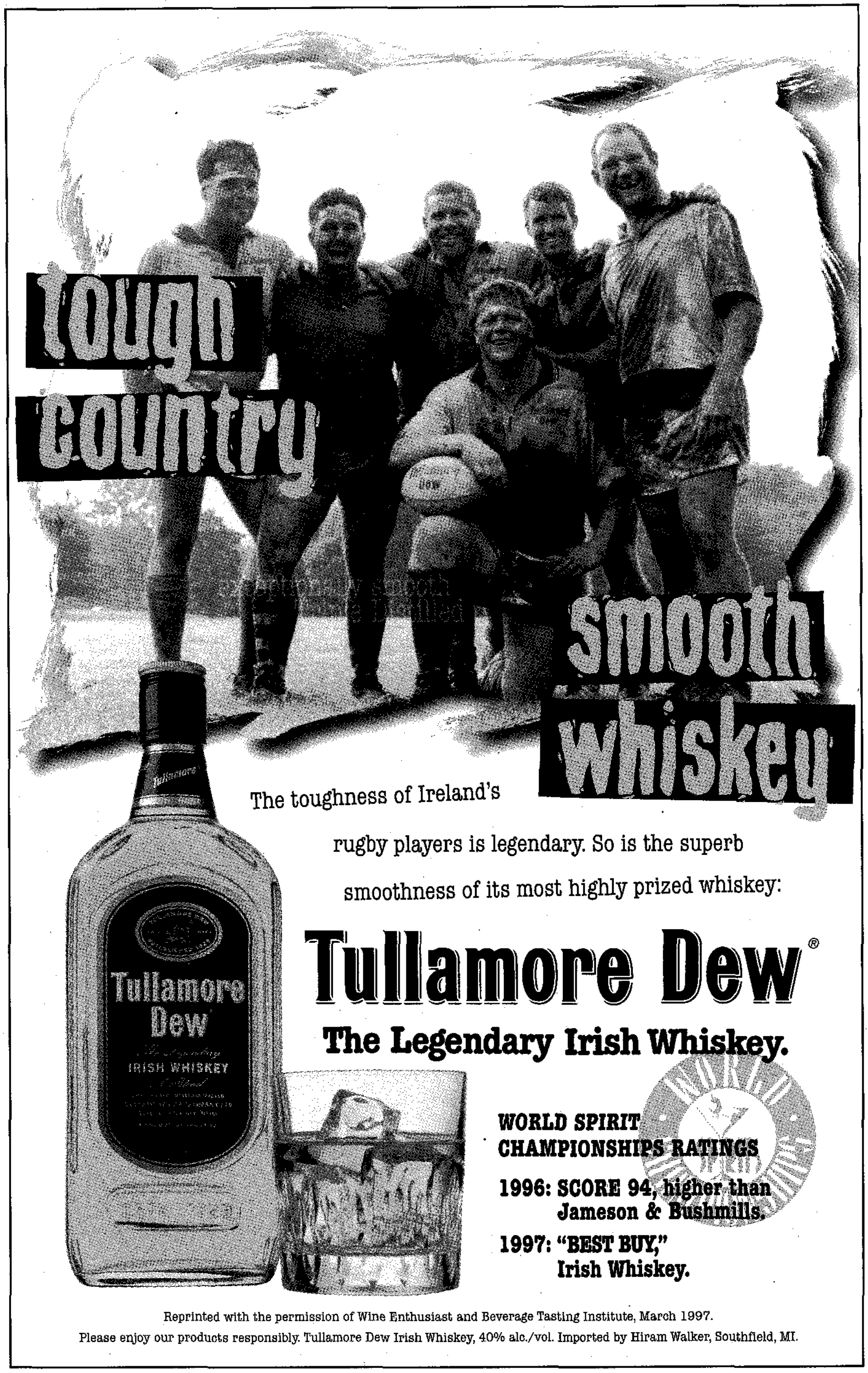
orbiting the moon and reading on Christmas Eve from the Book of Genesis, is said to have "saved 1968"—an otherwise lousy year of Tet, antiwar demonstrations, and the murders of Martin and Bobby.

Not even the likes of David Andrews (Frank Borman), Tim Daly (Jim Lovell), Cary Elwes (Michael Collins), Tony Goldwyn (Neil Armstrong), Mark Harmon (Wally Schirra), and Peter Scolari (Pete Conrad) can make the astronauts more interesting than they really were. Norman Mailer and Tom Wolfe also tried, in books full of zippy jet-stream technobabble jazz fugues, but the guys were just too super-regular, too standard-issue white-bread, with their corny jokes and test-pilot grins, tanked up on Tang. Nevertheless (again), space is deeper than its tourists. The habitats themselves compel: airlocks, Saturn assemblies, command modules. So do the snippets of historical footage. And we are promised an hour in May devoted to "The Original Wives Club," directed by and co-starring Sally Field, with Wendy Crewson, Ann Cusack, Kristie Horton, DeLane Matthews, Deirdre O'Connell, Elizabeth Perkins, and JoBeth Williams. If they're half as persuasive as Rita Wilson playing Susan Borman, we will be wowed. Imagination may have been a handicap for men in their machines, but the wives they left behind would drift in phantom wastes.

Frankly, I'm relieved the mini-series ends with the last Apollo mission, in 1972. That way, we miss the *Challenger* explosion. It was bitter enough to relive the death by fire of Christa McAuliffe in ABC's 1990 docudrama, with Karen Allen as the New Hampshire schoolteacher, after which Peggy Noonan wrote a lovely eulogy for the president to lip-synch and everybody talked about O-rings. I remember thinking then that Houston, and Huntsville, and the Kennedy Space Center at Cape Canaveral, looked like the sacred sites of departed Druids; that the launching pad was Stonehenge; that Lockheed and Rockwell International and Morton Thiokol were pagan blue-faced gods of wind and ice and dread. Maybe I finally grew up when they killed our teacher.

Which left me immune, in 1995, to *Apollo 13*. The hardware seemed more complicated than the soft people. Oppressive music swelled to fill those empty heads. For a loyal wife like Kathleen Quinlan to complain about the vampire media seemed ludicrous, since so much of the NASA show from the beginning had been staged for those very media. Still, as *From the Earth to the Moon* so powerfully recalls, however staged the moon shots may have been, at least they were not virtual. Instead of what William Gibson calls the "fluid neon origami trick" and "consensual hallucination" of levitating data, of New Age mutant ninja hackers playing video games in their parents' basements, there was real meat in these machines. I am grateful to HBO for reminding me that it's been a while since I longed to float, and many eons since I bounced.

In brief: Yo-Yo Ma Inspired by Bach (WEDNESdays, April 1, 8, and 15; 9 to 11 P.M.; Channel 13) finds the terrific cellist collaborating with choreographers like Mark Morris, filmmakers like Atom Egoyan, Kabuki performers like Tamasaburo Bando, landscape designers like Julie Messervy, ice dancers like Jayne Torvill and Christopher Dean, and eighteenth-century architects like Giovanni Battista Piranesi to embody for our eyes the music J. S. Bach wrote for our ears in "Six Suites for Unaccompanied Cello." Don't miss "Sarabande" on April 8, where Ma plays with Lori Singer while Egoyan's camera rolls in an exceedingly enigmatic Canada. I would have thought Bach didn't need us to look at him, but I would have been wrong. . . . **Tempting Fate** (Sunday, April 5; 9 to 11 P.M.; ABC) stars the usually forgettable Tate Donovan as an antsy doctor who feels so bad about not having married the girl of his dreams that he ends up, never mind how, in a parallel universe, between the protons and the neutrons, where every choice we made in this world has been decided differently in a ghostly alternative. I started paying attention when this Elsewhere turned into a society where strong emotions of any sort are so feared that those experiencing them must undergo lobotomies; where violent impulses will be channeled into killing games with randomly selected victims; and where even the overweight are deemed antisocial and have to hide out in the Rockies. An absorbing if soft-touch warm-up, in a way, for the forthcoming NBC movie version of Huxley's *Brave New World*. . . . **The Patron Saint of Liars** (Sunday, April 5; 9 to 11 P.M.; CBS), adapted by Lynn Roth from an Anne Patchett novel and directed with sumptuous authority by Stephen Gyllenhaal, stars Dana Delany as a guilt-stricken Catholic who leaves one husband (John Putch) in Los Angeles, without telling him she's pregnant, to raise the child (Nancy Moore Atchison) with another husband (Clancy Brown) in Kentucky, next door to a home for unwed mothers run by the nuns (including Sada Thompson) in whose kitchen Dana works, in the lush vicinity of a wise elderly woman (Ellen Burstyn) whose own life was saved in childhood by the miraculous powers of a spring that's since dried up. The secrets eventually revealed are not nearly as dark as we're led to expect, but Delany's performance is as powerful and complicated as, say, any of Helen Mirren's. ■



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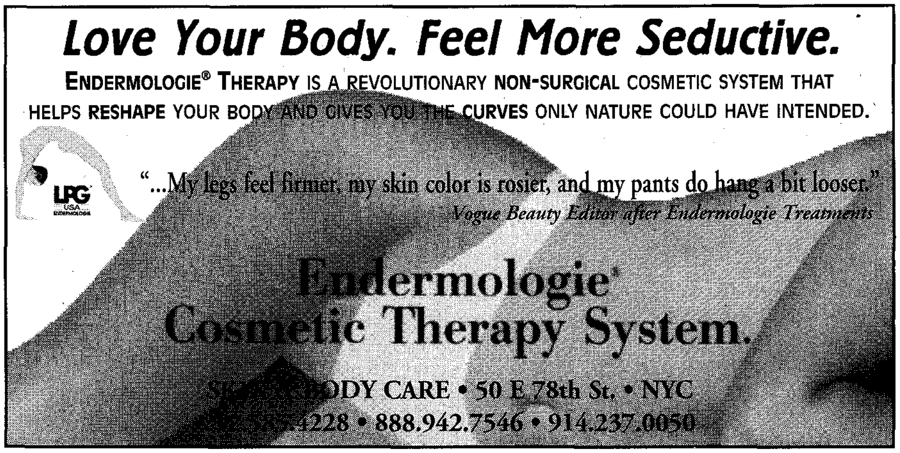
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Sharing a Tenor Moment

A trio of tenors—one romantic, one heroic, and one cerebral—give individual performances that ring with originality.

THREE NOTED TENORS PASSED THROUGH TOWN recently—no, not those three tenors, although at the Met, Plácido Domingo was finishing up a run of *Samson et Dalila* while Luciano Pavarotti took what surely must be one last crack at an old signature role, Nemorino in Donizetti's *L'Elisir d'Amore.* What we're talking about here is a trio from the younger generation—Roberto Alagna, Ben Heppner, and Ian Bostridge, three tenors unlikely to join forces as a glitzy pop group (although the prospect is intriguing) but whose individual careers can only continue upward. Since he sings more or less the same operatic repertory as his celebrated predecessors, **Roberto Alagna** has been inevitably compared to them, but so far, his New York reception has failed to equal the acclaim he gets abroad, especially in England. Poor judgment and bad luck are at least in part to blame. When Alagna made his Met debut as Rodolfo in *La Bohème* two seasons ago, he was foolishly overhyped by his record label, EMI Classics, which promoted him as a heartthrob poster boy, opera's own Leonardo DiCaprio. Worse, the tenor was in poor voice, and the fans let him know it.

Singers more highly touted than Alagna have arrived at the Met only to fall on their faces and never recover, but this tenor keeps trying. Among his recently acquired assets is the glamorous Romanian soprano Angela Gheorghiu (another pet of the British), whom he married soon after the *Bohème* fiasco. Now the lovebirds appear as a team whenever possible, currently at the Met in—what else?—Gounod's *Roméo et Juliette.* Working to their advantage is the conductor, Bertrand de Billy, who makes an impressive debut. Seldom in the opera's 100-year-plus history at the Met can this music have been more elegantly played, the instrumental textures so sensitively mixed, the melodic shapes so delicately tapered, or the dramatic pacing so effectively judged. On the other hand, our dream couple is trapped in a 30-year-old production that looked tatty even when new.

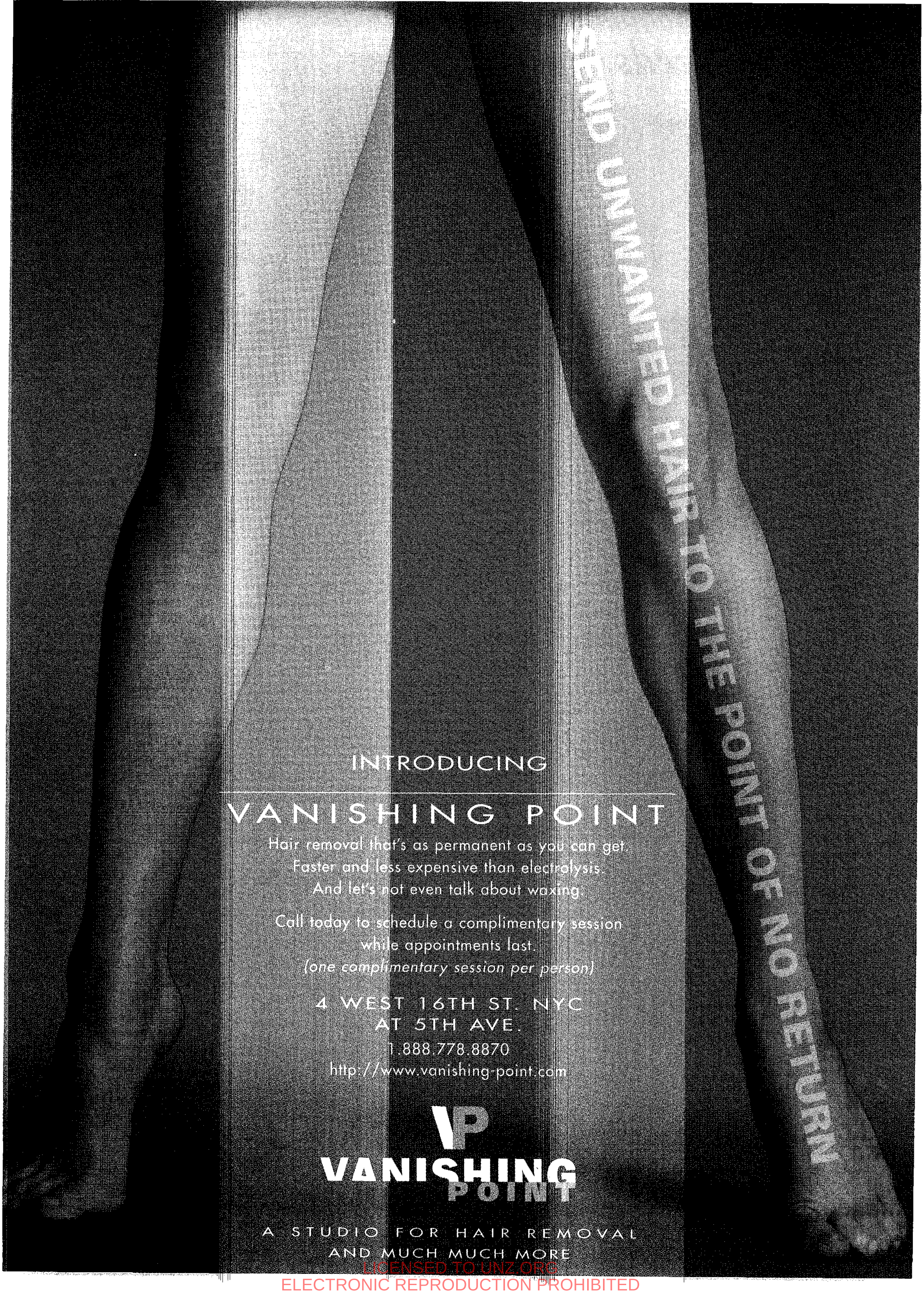
Although a triumph once again eluded him, Alagna was at least singing in his native language, and hearing him in that context is constructive—he is, it's worth remembering, French-born and -bred despite his name and Sicilian ancestry. His voice does not have the forward, spinning tone that one expects from an Italian tenor (a new EMI disc of Verdi arias is not a success), but it does possess an appealing grainy nap that responds naturally to the flexible conversational contours of a typical French melodic line. If not the last word in refinement, Alagna's Roméo is an attractive piece of singing when he tunes the notes correctly, and of course his boyish charm adds to the illusion. Gheorghiu also looks stunning, although she was vocally out of sorts at the first performance, her pitch problems improving only marginally after an extremely approximate rendition of Juliette's showy entrance aria. Oddly, not much chemistry flows between them, let alone an irresistible erotic attraction—possibly a built-in danger when these roles are played by old marrieds. Not surprisingly, both singers make a better showing on EMI's just-released complete recording of *Roméo* (5 56123 2), conducted by Michel Plasson and restoring all the cuts made at the Met.

Star-crossed: Roberto Alagna as Roméo at the Metropolitan Opera.

Photograph by Beatriz Schiller.

IT MUST BE CLEAR BY NOW THAT **Ben Heppner**'s fate is to sing primarily Wagner parts. Other tenors have performed the composer's heroic roles with honor since the legendary Lauritz Melchior left the scene nearly half a century ago, but I can't think of one in recent years who combines Heppner's clear, unblemished tone and ringing authority with such musical intelligence and manly presence. All those good things were evident in an ambitious showcase the tenor recently presented in Avery Fisher Hall with the Orchestra of St. Luke's, Julius Rudel conducting. If note-to-note progress could be variable at times, the accomplishment was still mightily impressive.

Like all Heldentenors, Heppner interprets operatic knights of every sort, and he focused on the dilemmas of seven very differ-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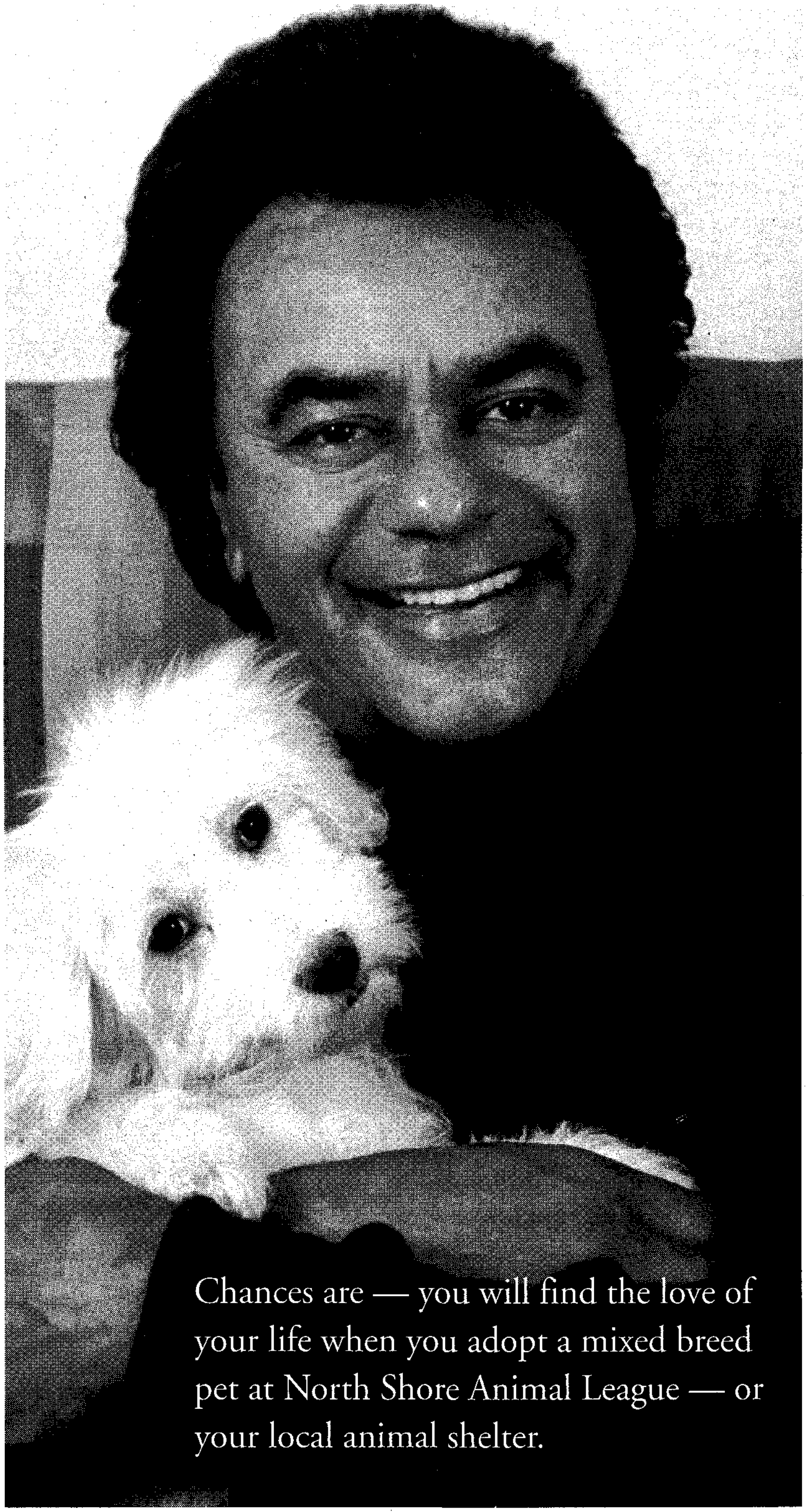
ent ones here, heroic statements from operas by Haydn, Massenet, Mozart, Weber, Wagner, and Strauss. Rodrigue's prayer from Massenet's *Le Cid* was gorgeously sung, sweepingly phrased and generously voiced—a reminder that the role was created in 1885 by the great Jean De Reszke, extravagantly admired at the Met around the turn of the century for his aristocratic Wagner heroes. Heppner is definitely in that royal line, and he proved it with an equally rapt and eloquent rendition of Parsifal's final narration. Elsewhere, the tenor experienced a few problems of focus and support, including one painfully cracked note in Huon's florid aria from Weber's *Oberon.* These things can happen to anyone, and they hardly reflect negatively on an exceptional voice of enormous potential.

I HAD TO MISS THE END OF HEPPNER'S CONcert and dash across town to the Frick Collection to catch the New York debut of **Ian Bostridge,** a tenor whose reviews back home in England have been nothing short of delirious. The British tend to overpromote their own, but this time the hyperbole is no exaggeration: Bostridge is decidedly one of the most original young singers I have ever encountered, and his interpretation of an all-Schumann lieder program showed me new facets of songs I've heard all my life and thought I knew by heart. Obviously a musician with an inquiring mind, this tenor has a doctorate from Oxford and has recently published a scholarly book entitled *Witchcraft and Its Transformations, c.1650–c.1750.*

That said, there is nothing dry, dusty, or academic about his approach to German song. Although perhaps in his late twenties, Bostridge looks about 17, and his startlingly complete immersion in the troubled world of "Dichterliebe," the Opus 24 "Liederkreis," and Schumann's other settings of Heinrich Heine poems transformed him into some sort of psychotic Shropshire lad. Tender sensibilities may be rattled by such a joltingly confrontational stage presence, a singer who defiantly stares down his audience and moodily turns away to contemplate the innards of the piano, his face twisted with pain as he savors all the implied irony and bitterness of songs that most other singers interpret as sweet expressions of Romantic longing. The voice is unusual, too, more honeyed than the typical British tenor (if one takes Peter Pears as the paradigm) but with a pleading urgency that tugs at the ear as much as Bostridge's intense physical embodiment of the music rivets the eye. It can all be heard, but of course not seen, on his first EMI recording of the same program (5 56575 2), with a kindred spirit at the piano, Julius Drake, whose impassioned accompaniments are just as unsettling and revelatory. ■

Love Needs No Pedigree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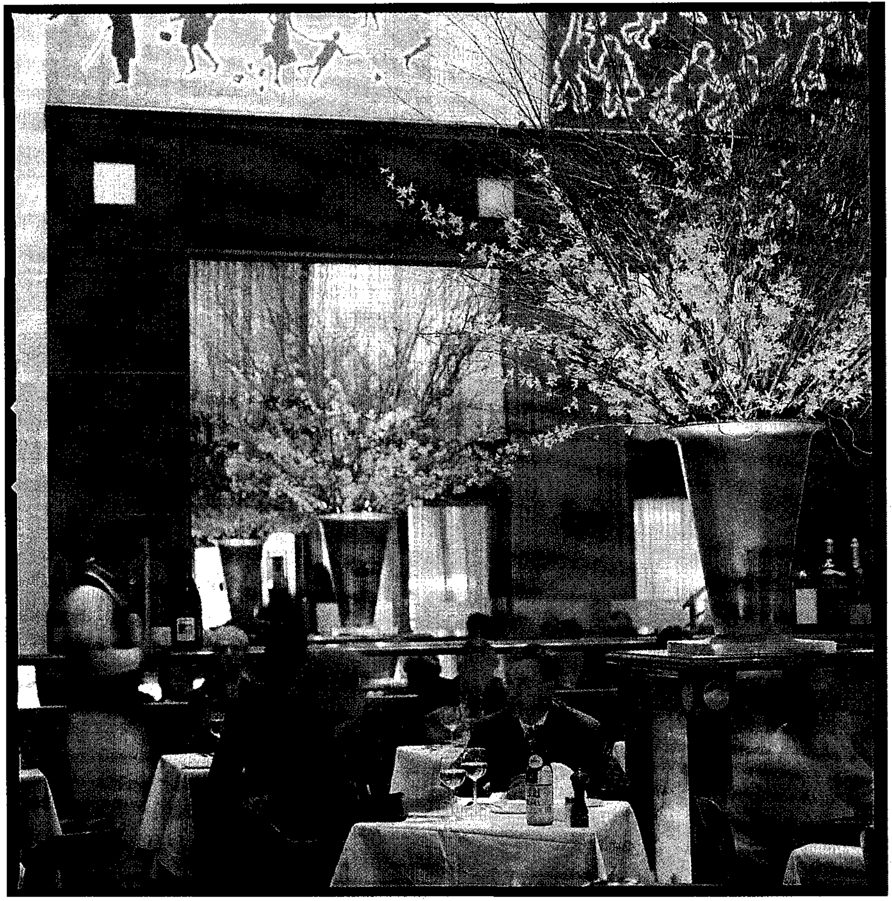

Flower power: The forsythias at JUdson Grill help a room with 40-foot ceilings seem intimate.

SINCE I'M WELL AWARE THAT SOME of you may be thinking, "Boy, wish I had his job," it's not like I'm asking for tissue-boxfuls of sympathy here. But there are real frustrations that come with being a food critic, and the worst is the way you repeatedly end up eating where you're supposed to rather than where you want to.

True, I could end up swooning for Lot 61 and deifying Obeca Li once I've sampled these new places. But they could just as easily turn out to be the next Fashion Cafe and Lucky Cheng's. Any wonder that, left to my own food vices, I'd sooner scoot down my block for any dacquoised crumb at Payard? If I felt that soon it's gonna rain, I'd duck inside La Lunchonette and play in its bouillabaisse. And when the sun comes out, I think how nice it would be to park it outside at Bar Pitti and watch the world amble by. But then, there's that new Bhutanese barbecue sports bar opening on Broome Street . . .

What makes my nomadic eating pattern all the more agonizing is that establishing "regular" credentials at a restaurant you wholeheartedly enjoy is one of the slyest ways to cultivate sanity (and clout) in this town. Consequently, I sorely miss frequenting Jean-Claude, Odeon, Fresco by Scotto, Barocco, and Tout Va Bien. And having discovered the pleasures of Maya, 27 Standard, and Mono for this column, I yearn to return to them, too. (Are you even the least bit choked up?)

So it is with bittersweet delight that I add JUdson Grill and Boughalem to my list of longings.

JUdson is hardly a new destination. This soaring, brass-girded space opened, with trumpets blaring, as Sam's back in

Photograph by Steven Freeman.

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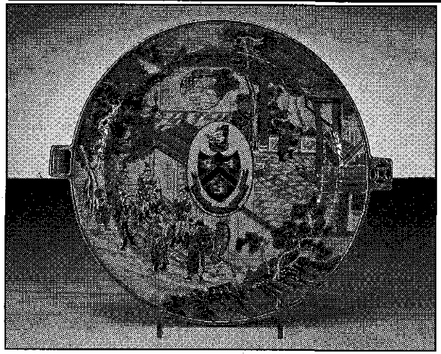

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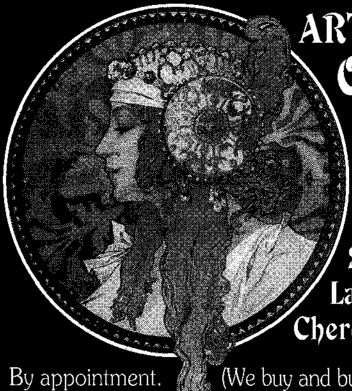

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the eighties. But Sam's was a fey singles outpost that desperately strained to cover the sprawling, banqueted gymnasium. The room dwarfed everything and everyone. You sat at a table, feeling as if you were waiting not so much for a meal but for your train and track number to be called.

Re-emerging as **JUdson Grill** in 1994, the room's imposing dimensions remained intact, but it's been transformed dramatically over the years. Amber lighting now offers warm, flattering tones, and a quartet of huge copper fountains, exploding with forsythia, forms an awning that tempers the height. Even with all the acreage that must be trod, the staff never exhibits anything but graceful, untiring efficiency, easy smiles, and silent harmony. The clientele is a broader mix than your typical midtown crowd, creating an atmosphere that's more convivial than intimidating. Finally, there's the kitchen, which never seems taxed. The combination of all these elements has altered the space to the degree that it now feels sheltering and safe. Busy as lunchtime gets, it's never "hot" or "on" here (that's why God made Balthazar and Patroon). Whether your objective is corporate raiding or romance, come to JUdson Grill and be left in peace. Sort of makes you want to take up residence, don't it?

One bit of the equation, however, has never been exactly right at JUdson. The food never matched the room. Exciting and refreshing as John Villa's Asian-hinting cuisine was, it always seemed a little off-kilter, like those mandarin-collared shifts that Long Island cabana-club matrons wear to play mahjongg by the pool. You get it, like it even, but why?

New chef Bill Telepan has finally fitted JUdson Grill with its glass slipper. His food boasts big flavors and hearty spicing, but not so much that it will rattle your relatives. It tastes soulful but is still very healthy. And it reads so American while steering clear of all that roadside-diner coyness. Lately, Peekytoe crab is seen out more often than Ben Affleck, but Telepan renders his version memorable with a splash of lemon verbene vinaigrette and sevruga. His garlic duck sausage with black mustard is the hot dog of your dreams. The pale delicacy of marinated yellowtail is bolstered by a feisty trio of kohlrabi, radish, and mint. It's a shame the house can't turn down the lights each time it serves goat-cheese croutons with shaved artichoke. It deserves the sultriness. House-smoked salmon deserves a rethinking, as it is merely ordinary (the cabana ladies would love it); divers' sea scallops are tender but sit in an inert potato fondant; and purée of fennel soup with tomato is too soft and shy. But the

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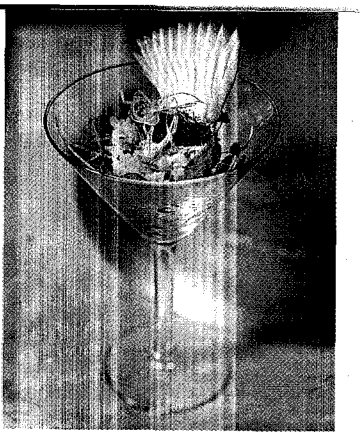
unassuming vegetarian chickpea soup is an unexpected blast of gusto; pancetta and swiss-chard ravioli is an idea worth stealing; the aroma of fettuccini in a walnut-parsley sauce with rabbit confit could turn the head of a southern Italian; and the terrine of foie gras with sauterne-onion marmalade could be just the trick to get that wincing partner to try to like liver. It won't ever be more tempting than this.



JUdson Grill's peekytoe-crab cocktail.

The list of entrées is broad enough to incite sighs of "Ah, real food!" from loved ones with less sophisticated palates than yours. Now get ready to tear into their plates like a savage. Free-range chicken, that poor, overexposed bird, is revitalized, golden and juicy, bursting with sweet garlic and a fragrant wild mushroom sauce. Yellowfin tuna has a flinty pool of vinegar and shallots. Dollops of monkfish rise to the occasion of black truffles and velvety potato pierogi. Aged sirloin is worth the money ($31). A brash bracketing of blood-orange sauce and golden beets enlivens an impressive fan of moulard duck breast. Halibut roasted simply in herbs is breathlessly right, salmon is softened by a brush of citrus, and those same sea scallops, this time embraced by salsify and wild mushrooms, come across as a much happier alternative. But the crowd pleaser is lusciously roasted baby loin of pork, accompanied not only by sauerkraut and apple compote but by smoked sausage and two spare ribs. Does Telepan know that some men almost weep at the sight of this plate?

And, yay, there's actually a choice of appealing deserts. Flaky, delicate apple financier; a super pineapple upside-down cake with toasted-almond-coconut ice cream (you read that right); shockingly tart champagne granita with grapefruit; a serene chocolate cinnamon tart; a more boastful bittersweet chocolate cake; and infectious banana-bread pudding with cashew ice cream. Tropical fruit with lime yogurt is a diet dud, and white-chocolate charlotte is precious, but you *have* to try the house ice-cream soda made with chocolate, fudge, soda, and a shot of Jack Daniel's. You won't miss the whipped cream, but next time I'm sitting in the next Moomba, which should be sometime later this week, boy, will I miss JUdson Grill.

JUdson Grill, 152 West 52nd Street, (582-5252). Monday through Friday, lunch noon to 2:30 P.M., dinner 5:30 to 11 P.M. Open only for dinner on Saturday, closed Sunday. Appetizers $8–$15.50; entrées $19.50–$31. All major credit cards.

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The food, however, will get you in the mood even if you're stone sober. Chef James Rafferty's menu is almost too small to withstand frequent return visits, but since all we really have is the here and now, indulge in silky gulf-shrimp-and-potato dumplings or the sexy consommé of prawns and celery with a juicy crustacean smack in the middle. Someone should feed you the creamy potato and roquefort gallette with their fingers. The smooth lentil soup could use a garlic boost, but the sweetly roasted eggplant makes a yummy couple with the crunchy, cumined chickpea napoleons. And had the seared scallops in parsley oil been around when *Flashdance* was made, Jennifer Beals never would have worked that lobster.

For the main course, if you haven't drowned in each other's eyes by now, there is a handsome Amish chicken in a lovely wild-mushroom sauce, monkfish floating deliciously in red-pepper purée, weightless farfalle flecked with an aromatic basil purée, an airy couscous with grilled shrimp and plum tomatoes, and rosy filet mignon with mashed potatoes.

There are only three desserts—denser-than-usual vahlrona cake, warm apple tart, and cinnamon-apple-bread pudding in caramel—but they're all worth holding your horses for.

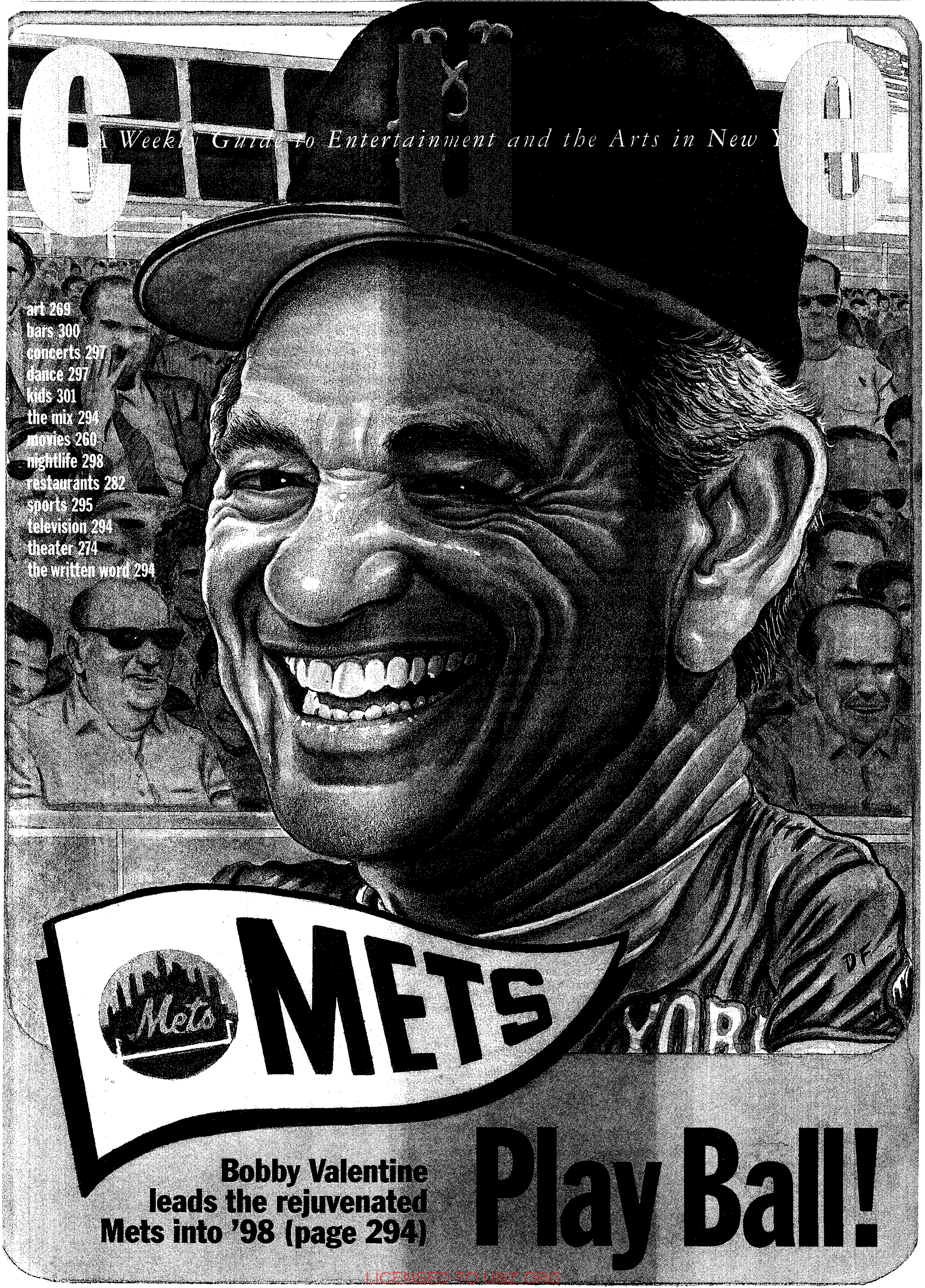
Whatever the weather, you're sure to leave Boughalem all warm and fuzzy. It may even become your place. So you'll keep coming back, again and again, as often as you please. How nice for the two of you. I hate you both.

Boughalem, 14 Bedford Street (414-4764). Open Tuesday through Sunday 6 P.M. to midnight, closed Monday. Appetizers $6–$8; entrées $12–$18. Cash only. Reservations not accepted. ■

Photograph by Steven Freeman.

Cue

A Weekly Guide to Entertainment and the Arts in New Y



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Play Ball!

Bobby Valentine leads the rejuvenated Mets into '98 (page 294)

movies

The Butcher Boy...Ben Gazzara...Lost in Space

New Films

★**Amistad**—Steven Spielberg has made a stiff but powerful film about an actual revolt aboard a slave ship in 1839 and the constitutional struggle that followed in its wake. On trial for murder and piracy, the Africans are defended by abolitionists who hire a real-estate lawyer, Roger Baldwin (Matthew McConaughey), to try the case. Cinque (Djimon Hounsou) speaks (through a translator) and recounts the entire tale: The Africans, mostly from the Mende tribe, were kidnapped by rival tribesmen, kept in a slave fortress off the coast of Sierra Leone, and then taken across the ocean in an illegal Portuguese slaver. As Cinque speaks, we see it at last—the voyage, the excruciating transit in the cargo hold known in accounts of the slave trade as "the middle passage." Spielberg stages these scenes with a power that perhaps he alone is capable of. There are, I suppose, less sensational ways of doing this material, but Spielberg's way is astonishing, and the shock for us lies both in the images themselves and in the realization that we have never really seen this primal American story. By contrast, the comparable passages in *Roots* are no more than genteel. (Denby; 12/15/97) (2 hrs. 30 mins.; R) *Worldwide Cinemas.*

★**The Apostle**—This is the best movie ever made about a man of God—which is to say, the most honest and morally the most ambiguous. Robert Duvall plays Sonny, a Texas Pentecostal preacher, and he's completely on top of what he's doing. One night Sonny has a vision: His wife (Farrah Fawcett, who is perfectly good) is sleeping with a handsome young minister. He returns home in a drunken rage and, with half the town watching, takes a baseball bat to the minister's head. Sonny has to disappear fast, so he hits the road and emerges as a newborn itinerant man of God. He settles into a bedraggled but pleasant Louisiana town, where, identifying himself as "E.F., The Apostle," he joins forces with a retired black minister and builds a congregation from the ground up. *The Apostle* gets at something authentic and challenging—the insistent goodness of a man never free of dishonesty or sin. Sonny is too much a sinner simply to possess God. He remains an eternal suppliant, a candidate for blessedness, and therefore, despite everything, a hero. (Denby; 1/12/98) (About 1 hr. 50 mins.; NR) *59th Street East; Lincoln Plaza Cinemas.*

★**As Good As It Gets**—In James L. Brooks's new picture, Helen Hunt plays Carol, a straight-talking single mother obsessed with the care of her severely asthmatic young son. Carol has neglected herself, and she falls into the one thing in the world that she needs least—a relationship with a matchlessly rude writer, Melvin (Jack Nicholson), who suffers from obsessive-compulsive disorder. Melvin torments his Manhattan neighbor—a gay artist (Greg Kinnear). But the movie, as we can tell early on, is a Scrooge story. The question is not when Melvin will melt but how. A superbly written and acted tearjerker. (Denby; 12/29/97) (2 hrs. 13 mins.; PG-13) *Village East; 19th Street East; Criterion Center; Gemini; Orpheum 7; Lincoln Square.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

The Big Lebowski—Jeff Lebowski, known as the Dude (Jeff Bridges), shuffles through life in a pothead haze. He gets involved in a bizarre intrigue involving another man named Lebowski, a millionaire with a promiscuous young wife who may or may not have been kidnapped. Hired to deliver the ransom money, the Dude suffers a series of disasters, the result of his own ineptitude and the interventions of his bowling buddy Walter (John Goodman), a Jewish paranoid who misinterprets everything he sees. It's only amusing the first time the Dude gets lost in his own story—a story so incoherent that he can't explain it to anyone. (The funniest thing is a cameo appearance by John Turturro as a gay Latino bowler.) Jeff Bridges has so much dedication as an actor that he sacrifices himself to the Coen brothers' self-defeating conception. Even Bridges can't open up a character who remains unconscious. (Denby; 3/16/98) (1 hr. 57 mins.; R) *Village Theatre VII; Chelsea West; Beekman; Orpheum 7; 84th Street; Pavilion Theatre.*

Boogie Nights—It's the disco-and-cocaine period of bell-bottom L.A. and a small group of porn actors, filmmakers, and hangers-on gather under the wing of Jack Horner (Burt Reynolds), an avuncular producer who likes to have people hang out at his house. Horner takes one look at Eddie Adams (Mark Wahlberg), a busboy in a Valley club, and decides that Eddie has got the stuff. Mark Wahlberg may have something in his pants, but there's no gleam in his eye. What Wahlberg does best is convey Eddie's desperation. In Wahlberg's scenes with Julianne Moore—who plays Amber Waves, a female porn star—Moore does most of the work. Moore, a great actress, has red, red lips and lambent flesh, yet her eyes are anxious; she's a kind of neurotic siren, always available but frantically unhappy. *Boogie Nights* is made up of many vignettes, and while Anderson is a good observer, he hasn't really shaped the screenplay. The movie has its giddy moments, but in the end it is peculiarly depressing. (Denby; 10/20/97) (2 hrs. 37 mins.; R) *Worldwide Cinemas.*

The Borrowers—John Goodman stars in the film version of the famous series of books about a miniature family. (1 hr. 30 mins.; G) *Movieworld.*

The Butcher Boy—Eamonn Owens is an imaginative young Irishman whose grim family life leads him into madness. With Stephen Rea and Fiona Shaw. Directed by Neil Jordan. (1 hr. 50 mins.; R) *Opens Friday.*

Character—A man's lifelong struggle with his overbearing father ends in a murder. Nominated for an Academy Award for best foreign film. (1 hr. 54 mins.; NR) *Regency.*

Dangerous Beauty—Catherine McCormack is a sixteenth-century Venetian courtesan who uses her brain to trade beauty for power. Also starring Rufus Sewell and Fred Ward. Directed by *thirtysomething*'s Marshall Herskovitz. (2 hrs.; R) *Gemini.*

Dark City—A man discovers his memories aren't his own and fights to discover reality. With Kiefer Sutherland, Rufus Sewell, Jennifer Connelly, and William Hurt. Directed by Alex Proyas. (1 hr. 43 mins.; R) *Village Theatre VII; Criterion Center.*

Eden—Joanna Going is a prep-school teacher's wife whose imagination makes her mundane daily life bearable. Also starring Dylan Walsh and Sean Patrick Flanery. Directed by Howard Goldberg. (1 hr. 46 mins.; R) *Village East; Sutton.*

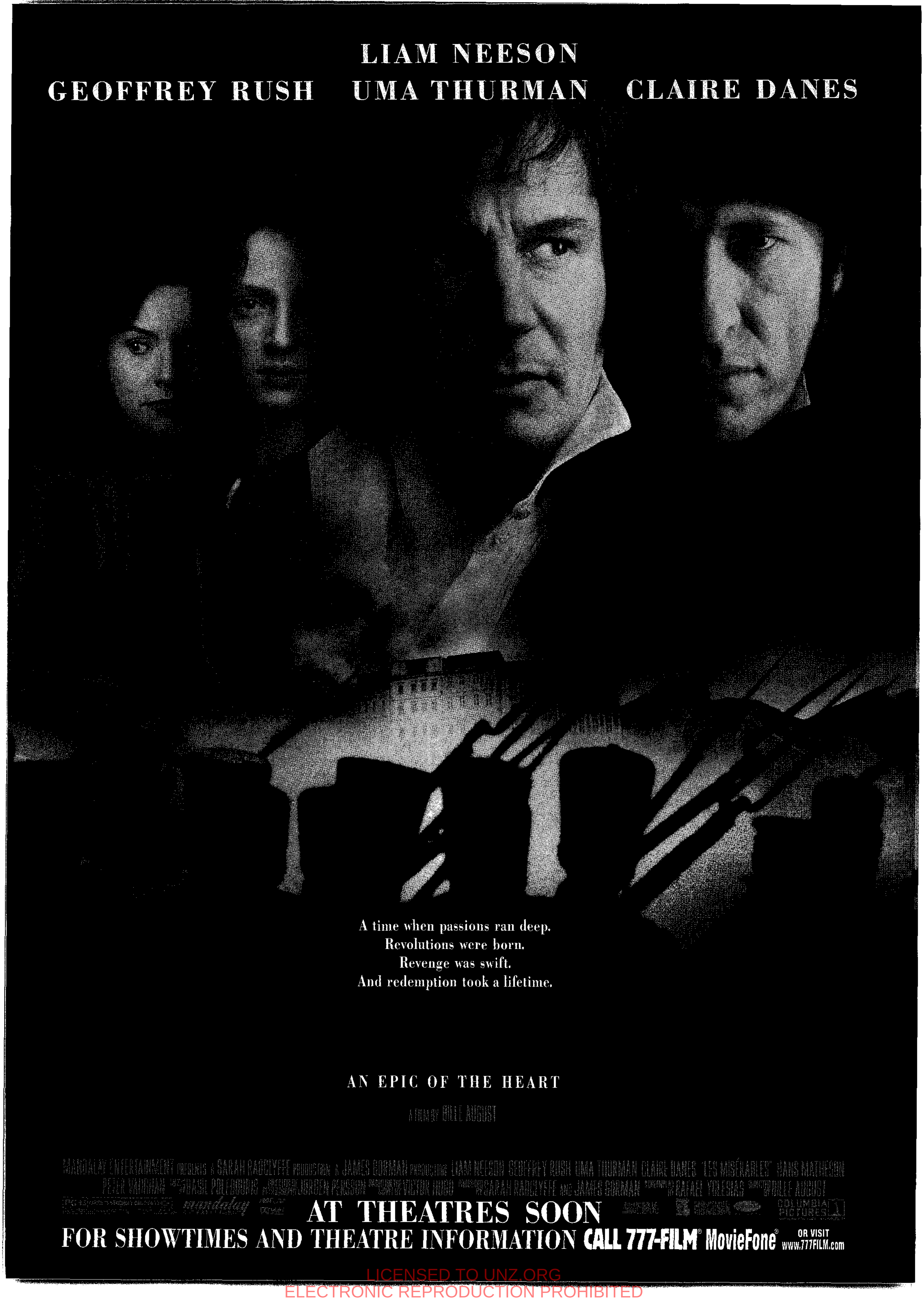
Everest: The Movie—The first-ever IMAX footage from Everest documents the 1996 summit climb of an international expedition. Directed by David Breashears and Ed Viesturs. (45 mins.; NR) *Lincoln Square.*

Photograph courtesy of Zeitgeist Films.

Retrospective
The Man From Manitoba

Guy Maddin, the Canadian director whose movies meld dreamy surrealism and silent-film sensibilities, makes a special appearance at "Tales From Winnipeg: A Guy Maddin Retrospective." Screenings include the premiere of Maddin's *Twilight of the Ice Nymphs* (a fairy tale starring Shelley Duvall, above) and cult favorites like *Careful* (the story of a mountain town whose inhabitants whisper to avoid an avalanche). At the American Museum of the Moving Image April 4 and 5. See "Museums, Societies, Etc." for more info.

'CUE' COVER ILLUSTRATION BY DREW FRIEDMAN
FOR NEW YORK



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Fallen—Denzel Washington stars as a detective who put away a demonic serial killer, only to find that there's an evil copycat on the loose. (2 hrs.; R) *Worldwide Cinemas.*

Fireworks (Hana-Bi)—Ultra-talented Tarantino hero Takeshi Kitano is a good cop trying to right the injustices around him with a heavy, violent hand. Written and directed by Kitano. (1 hr. 43 mins.; NR) *Film Forum.*

Frozen—A young performance artist in Beijing makes his own suicide his last work of art. Based on a true story, the unauthorized Chinese production was written and directed by Wu Ming ('No Name'). (1 hr. 30 mins.; NR) *Cinema Village 12th St.*

The Full Monty—Robert Carlyle stars as Gaz, an out-of-work steelworker in Sheffield, England, who rounds up his unemployed friends and persuades them to put together a male strip troupe. Directed by Peter Cattaneo. (1 hr. 30 mins.; R) *The Screening Room; Worldwide Cinemas.*

Genealogies of a Crime—A lawyer's life gets messy when she becomes romantically involved with her client, a young murderer. Starring Catherine Deneuve. Directed by Raoul Ruiz. (1 hr. 53 mins.; NR) *Quad Cinema.*

★**Good Will Hunting**—Mopping up at M.I.T., Will Hunting (Matt Damon) casually solves problems left on the blackboards, problems intended to stump the best mathematical minds in America. The formidable Professor Lambeau (Stellan Skarsgård), recognizing Will's uncanny talent, takes the boy under his wing, keeping him out of jail by agreeing to get him into therapy. Will lands in the office of Lambeau's old friend and rival Sean McGuire (Robin Williams), a bit of a screw-up himself but perhaps the one shrink in Boston who can understand Will. This movie has wit and temperament to burn—there isn't a dead scene in it. In the end, however, the script takes a disastrous turn toward conventionality. What I will always remember is an edge of temper. The film persuades us that genius is of incalculable worth but utter hell to live with. (Denby; 12/8/97) (2 hrs. 5 mins.; R) *Angelika Film Center; Chelsea; Murray Hill Cinemas; New York Twin; Lincoln Square; Pavilion Theatre.*

Grease—The reissue of the 1978 musical. Starring Olivia Newton John and John Travolta. (1 hr. 50 mins.; PG) *Village Theatre VII; 34th Street Showplace; Chelsea West; Guild 50th Street; First & 62nd St. Cinema; Lincoln Square; Metro Cinema; New Coliseum; Pavilion Theatre; Main Street Cinemas.*

Hush—Gwyneth Paltrow goes to live with her new mother-in-law (Jessica Lange) and discovers she

Openings

Danger, Danger

In 'Lost in Space,' television's first interstellar family hops back on the good ship Jupiter 2 (driven by Matt LeBlanc of 'Friends') to colonize a new planet and fight the legendary villainy of Dr. Zachary Smith (played by Gary Oldman). Opens Friday, April 3.

Photograph by Jack English/New Line Cinema.

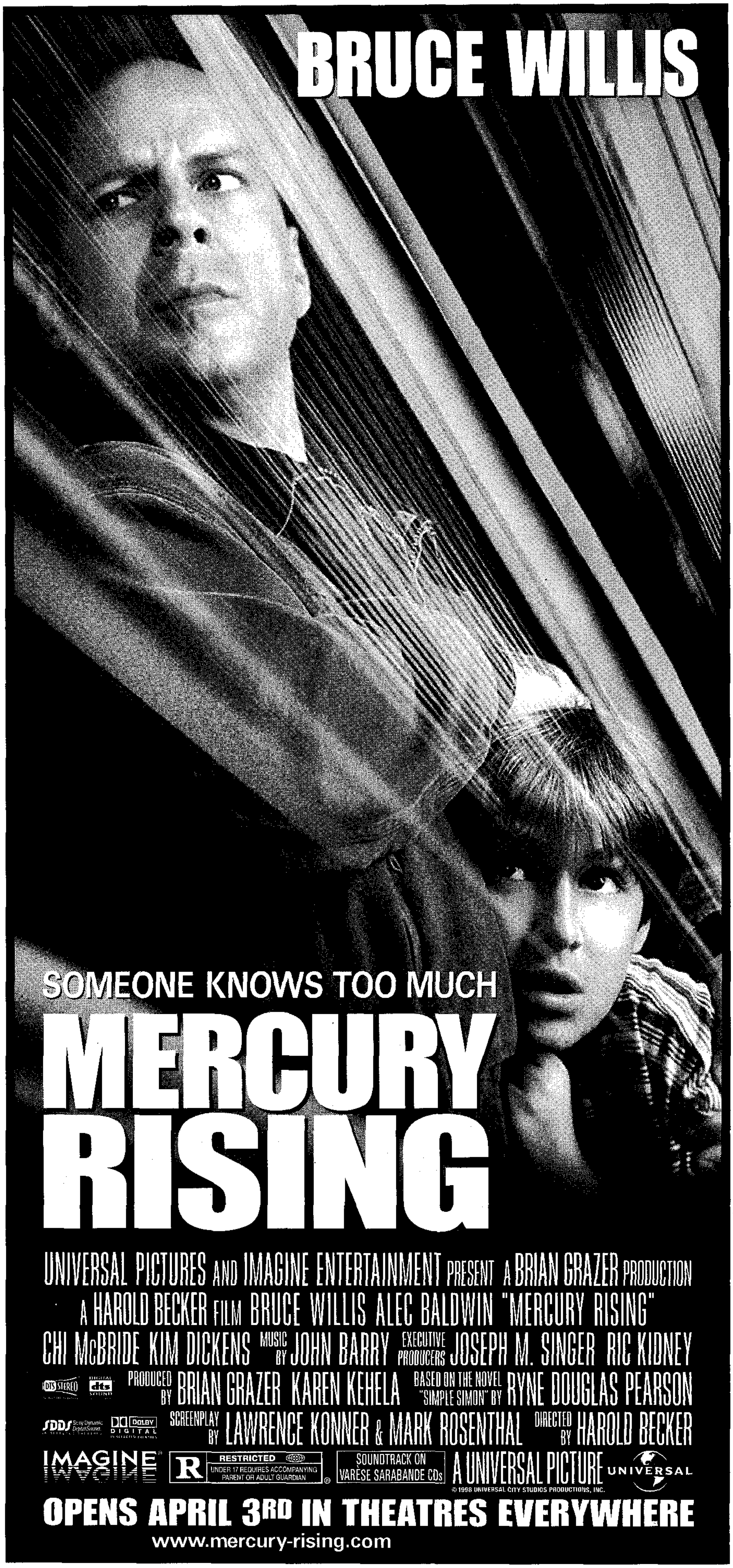
chose the wrong family to marry into. (1 hr. 45 mins.; R) *Criterion Center; Gemini.*

James Ellroy: Demon Dog of American Crime Fiction—The writer explains the origins of his crime-obsessive psyche. Directed by Reinhard Jud. (1 hr. 30 mins.; NR) *Film Forum.*

★**L.A. Confidential**—The best American movie of 1997. Based on James Ellroy's 1990 novel about corruption and honor in the L.A.P.D., it's set in 1953 after the local Mafia boss has gone to prison. A crumb-bum named Sid Hudgens (Danny DeVito) is the publisher of a tabloid scandal sheet; he alerts the police to trivial forms of vice and then photographs for his magazine a celebrity cop, Jack Vincennes (Kevin Spacey), making the bust. A bullheaded cop, Bud White (Russell Crowe), is a tool of the seemingly benevolent but actually vicious chief of detectives, Dudley Smith (James Cromwell). Ed Exley, played by Guy Pearce, is a straight-arrow cop, all ambition and calculation. Kim Basinger, soft and saddened, is very touching as a guilty hooker, a good-bad girl worthy of the high forties. The movie is filled with wonderful actors—David Strathairn, in a pencil-line mustache; Simon Baker Denny as an eager-to-please young actor-stud. This violent story truly earns its quiet, ambiguous final note of exhausted calm. (Denby; *9/29/97*) (2 hrs. 17 mins.; R) *Art Greenwich Twin; 19th Street East; State; New York Twin; 84th Street; Marboro; Bay Terrace; Atrium.*

★**Live Flesh**—Eager to become the world's greatest lover, our hero Victor (Liberto Rabal) sleeps with the wives of the two Madrid policemen who once put him in jail—first Clara (the great Angela Molina, of the tragic mask), who is much adored by her obsessive husband, Sancho (Pepe Sancho). Taking Victor in hand, she teaches him some of the more essential points of lovemaking, and under Clara's tutelage, he becomes a saner and gentler fellow. Bored with Clara, Victor pursues the exquisite Elena (Francesca Neri), the woman who lured him into trouble some years earlier. It was at Elena's house that the 20-year-old Victor accidentally shot Sancho's partner, a promising young police detective named David (Javier Bardem). After the shooting, Elena, a rich girl dabbling in drugs, was so guilty over her own role in the affair that she married David, who is now confined to a wheelchair. He's a thoroughly virile man in every sense but the literal one. So the adulterous joining of Victor and Elena is charged with the many varieties of desire, guilt, and ambivalence. It's a scene worth waiting for—certainly the most sensual of Almodóvar's heterosexual love scenes. For Almodóvar, sexual passion is part of the cruel joke of Spanish guilt and fatalism. Sex is a matter of life and death that drives people into absurd situations; Almodóvar's most tragic scenes slide into farce (and vice versa). Despite his erotic fixations, Pedro Almodóvar is the cinema's last true innocent. (Denby; 1/26/98) (1 hr. 30 mins.; R) *Angelika Film Center; 62nd and Broadway.*

★**Love and Death on Long Island**—A crusty English writer, Giles De'Ath (John Hurt), falls in love with an image—the face of an American actor, a teen idol named Ronnie Bostock (Jason Priestley). De'Ath is a London widower, a creature of routine who regards the world outside with hauteur and fear. One day he wanders into the wrong auditorium at the multiplex—the one playing "Hotpants College 2"—and is about to leave when Ronnie Bostock appears. De'Ath's astonished face, caught in the reflected light of the screen, suggests a man ravished from soul to bowels by an emotion he has never experienced before. The joke, of course, is that Jason Priestley—sideburns, full wavy hair, rotten-angel smile—looks like a second-rate teen fave from about 1954. But De'Ath becomes obsessed, rushing to eastern Long Island, where Ronnie lives with his girlfriend (Fiona Leowi), and turns himself into a seducer of considerable guile. Writer-director Richard Kwietniowski's debut effort is a triumph, a buoyant and elegant achievement—romantic and ruminative yet always precise, a comedy of longing propelled by a strong current of satirical observation. (Denby; 3/16/98) (1 hr. 33 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Plaza Cinemas.*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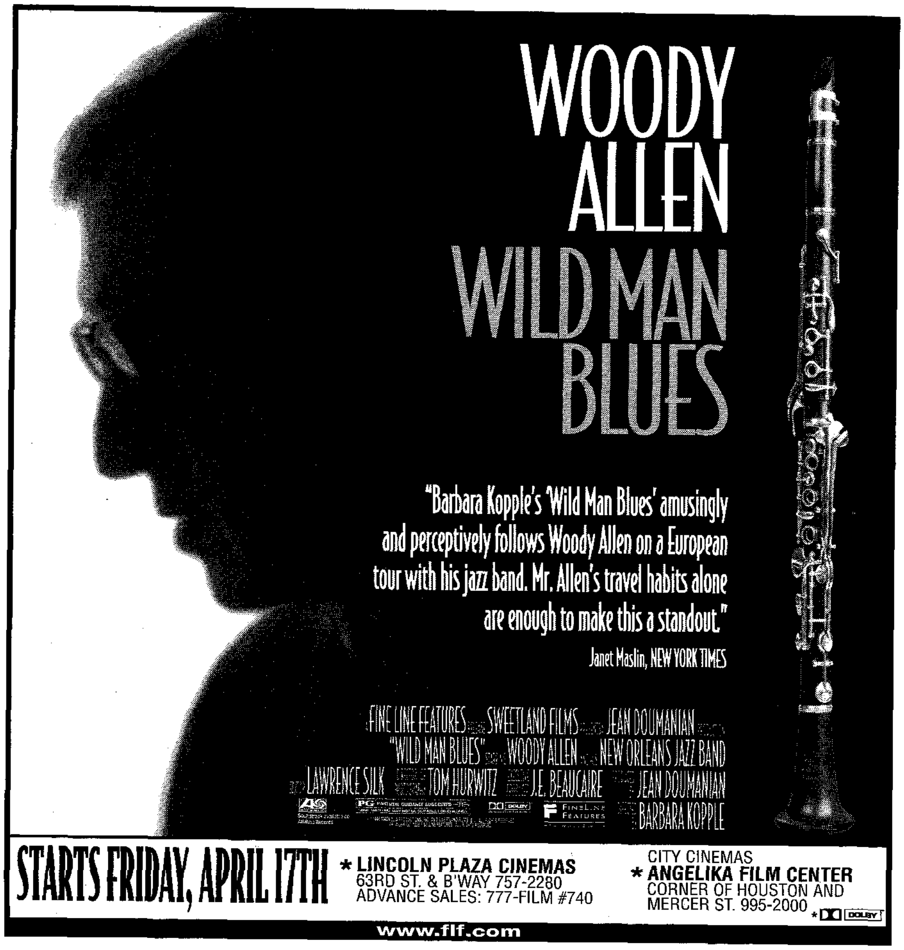

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movies

Lost in Space—The sixties television show comes to the screen with William Hurt, Matt LeBlanc, Gary Oldman, Heather Graham, and Mimi Rogers. (1 hr. 30 mins.; PG–13) *Opens Friday.*

The Man in the Iron Mask—Leonardo DiCaprio is a lusty French king who keeps his saintly twin brother locked away in the Bastille—until four Musketeers (played by Jeremy Irons, John Malkovich, Gerard Depardieu, and Gabriel Byrne) decide to switch the siblings and save the country. With Anne Parillaud, Judith Godreche, and Edward Atterton. Directed by Randall Wallace. (2 hrs. 11 mins.; PG-13) *Village Theatre VII; Chelsea; Murray Hill Cinemas; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; Olympia Theatre; Kingsway; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Movieworld.*

Ma Vie en Rose—The incredibly appealing story of a little boy who thinks he's a little girl and the emotional upheavals this stubborn belief creates among his family and neighbors. Winner of a 1996 César award. (1 hr. 28 mins.; NR) *Quad Cinema.*

Meet the Deedles—Twin surfers visiting Yellowstone National Park help save Old Faithful. With Dennis Hopper. (1 hr. 30 mins.; PG) *Village East; Chelsea; Cinema I, II, Third Ave.; Embassy 2–3; Lincoln Square.*

Men With Guns—On the eve of his retirement, a Latin American doctor sets off to visit the students he trained for village medicine and discovers the political persecution that lies beyond the city. Starring Federico Luppi, Mandy Patinkin, and Kathryn Grody. Directed by John Sayles. (2 hrs. 8 mins.; NR) *Angelika Film Center; Lincoln Plaza Cinemas.*

Mercury Rising—When an autistic child accidentally breaks the national-security code in a puzzle-book contest, Bruce Willis is the FBI agent who protects him. (2 hrs. 10 mins.; R) *Opens Friday.*

Mr. Nice Guy—Jackie Chan returns as a cooking-show hero who gets involved in a gang war. (1 hr. 30 mins.; PG-13) *Village East; 19th Street East; Murray Hill Cinemas; Criterion Center; Lincoln Square; New Coliseum; Centre Sunnyside; Plaza.*

★**Mrs. Dalloway**—In this accomplished but slightly tedious adaptation of Virginia Woolf's great novel, Vanessa Redgrave is Clarissa Dalloway, a prosperous woman—married to a member of Parliament—who is preparing for her annual party. In the hours before the party, Mrs. Dalloway reviews her life, casting back 30 years to easy summer days at her family's country estate, where, as a young woman, she rejected a demanding, puppyish suitor, Peter Walsh, in favor of the more stable and successful Richard Dalloway. Did she marry the right man? *Mrs. Dalloway* is at its most inventive, and most Woolfian, when Redgrave is front and center, behaving with elaborate social grace and thinking very different things to herself. Just hearing Redgrave pronounce the word "dis-ahs-ter" (her appraisal of her own party) is reason enough to see the movie. In any case, I can't imagine any other actress large enough (in every sense) to hold together this plotless story. Redgrave makes the heroine all of a piece—timid, conventional, but alive to every breeze of consciousness. (Denby; 2/23/98) (1 hr. 37 mins.; PG-13) *Eastside Playhouse; Lincoln Plaza Cinemas.*

My Giant—Billy Crystal is a talent agent who discovers a giant in Romania and takes him on a road trip to find said giant's long-lost teenage girlfriend. (1 hr. 37 mins.; PG) *Opens Friday.*

The Newton Boys—The true story of four brothers from Texas who made a living out of robbing banks in the twenties. Starring Matthew McConaughey, Ethan Hawke, Vincent D'Onofrio, and Skeet Ulrich. Richard Linklater directs. (2 hrs. 2 mins.; PG-13) *Art Greenwich Twin; Chelsea; 86th Street; First & 62nd St. Cinema; 84th Street; Kingsway; Pavilion Theatre.*

Niagara Niagara—A woman with Tourette's syndrome takes a handsome loner with her on a harrowing, comical road trip to find a rare doll. Starring Robin Tunney and Henry Thomas. Directed by Bob Gosse. (1 hr. 36 mins.; R) *Village East.*

No Looking Back—Lauren Holly is a waitress who must choose between a decent man (Jon Bon Jovi) and a loser (Ed Burns). Also starring Blythe Danner. Directed by Ed Burns. (1 hr. 36 mins.; R) *Vil-*

lage Theatre VII; Lincoln Square.

Point of Order—The 36-day saga of the Army-McCarthy hearings pared down to documentary length. (1 hr. 37 mins.; NR) *Film Forum.*

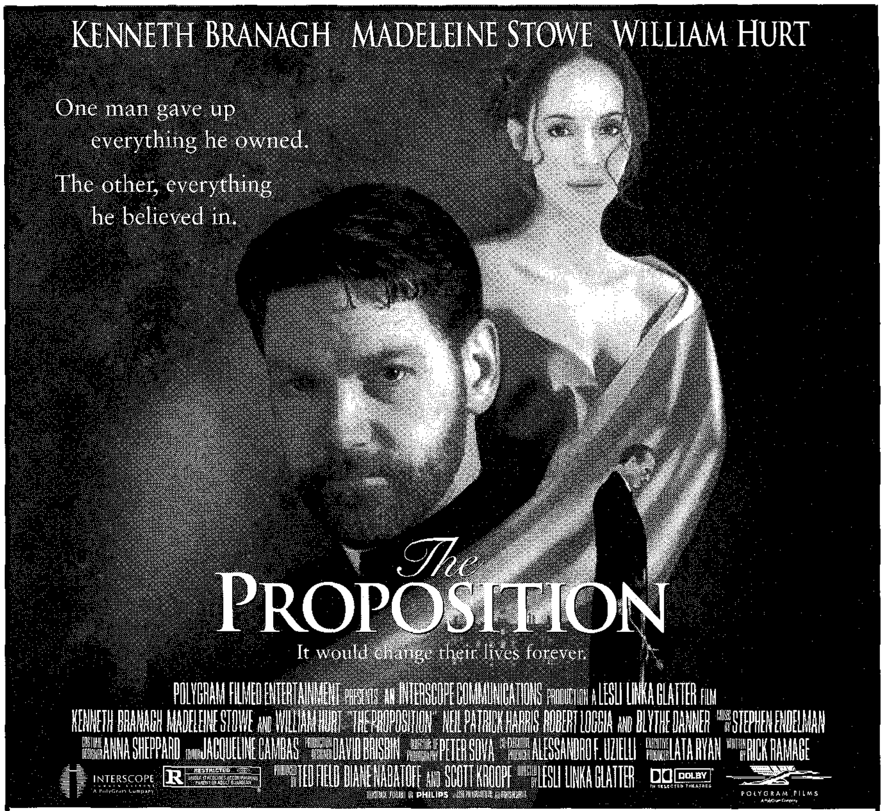
Post Coitum—A successful French book editor with a husband and two children falls in love with another man and the downward spiral begins. Directed by Brigette Roüan. (1 hr. 37 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

A Price Above Rubies—Renee Zellweger is an Orthodox woman who gets a job in the jewelry business and begins to question the religious community she's living in. Also starring Julianna Margulies and Christopher Eccleston. Directed by Boaz Yakin. (2 hrs.; R) *Angelika Film Center; Paris Theatre.*

★**Primary Colors**—This entertaining but rather peculiar movie (adapted from Joe Klein's novel by Mike Nichols and his longtime collaborator, Elaine May) asks extraordinary questions, and I wish it were better equipped to give the answers. The narrator is a rather bland African-American political operative—Henry Burton, the grandson of a civil-rights leader. Burton, who joins Stanton's campaign, is forever worrying about the governor's honor. He's mostly a blank, a character created in order to be disappointed. Adrian Lester, the young British actor who plays him, has a puzzled, indecisive air—but how could it be any different? He's playing a device, not a man of shrewd or interesting judgment. After all, what intelligent campaign operative—or journalist—could be surprised to discover that politicians lie in order to get elected, that they ruthlessly suppress their past indiscretions? The filmmakers, following Joe Klein, who wrote the book, portray the president-to-be and his circle as foul-mouthed and sexually active. The candidate and his wife, Susan (Emma Thompson), are not exactly cooing lovebirds. She calls him a "faithless bastard" and whacks him on the head with a heavy set of keys, and he responds by smiling and easing her back into the thing she's so very good at, managing his career. Physically, Thompson is hard and linear, while Travolta is all rolling ease, his body swiveling, rocking—he seems to carry ball bearings in every joint. Billy Bob Thornton is entertaining as Richard Jemmons, the James Carville stand-in; Kathy Bates, as the Betsey Wright figure Libby Holden, is like a pile driver with superb timing—she's mesmerizing. It's Libby's job to cover the governor's tracks (one gets the impression she's kicked a ton of dirt). But is the portrait accurate? Though I enjoyed all the smart talk and profane irreverence, I didn't take the picture all that seriously. That is, I took it not as reality but as an entertaining convention, a movieish fantasy of what political life is like—quarrelsome, colorful as hell, unburdened by drudgery and nagging detail. (Denby; 3/23/98) (2 hrs. 23 mins.; R) *Waverly; 34th Street Showplace; Chelsea; Coronet; Ziegfeld; Orpheum 7; 84th Street; Metro Cinema; Kingsway; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas.*

The Proposition—Kenneth Branagh is a Boston priest who comforts his rich uncle's wife (played by Madeleine Stowe) and gets entangled in the couple's tragic fate. Also starring William Hurt and Blythe Danner. Directed by Lesli Linka Glatter. (1 hr. 54 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Square.*

The Real Blonde—The writer-director Tom DiCillo had a great idea for a movie—a sexual roundelay set among young models and actors in New York. *The Real Blonde* undresses quite a few people, but the picture is so dully written and uncertainly directed that the audience is left wondering whether the stentorian clichés coming out of the characters' mouths are meant satirically or simply represent DiCillo's idea of how people talk. The audience can't possibly enjoy the sight of Matthew Modine floundering around as a failed actor who doesn't seem to know what he wants to do with himself. In such a case, empathy gives way to irritation. The other victims of DiCillo's miscalculations include Catherine Keener, Daryl Hannah, Maxwell Caulfield, Bridgette Wilson, and, as a hypocritical loudmouth agent, a stridently unfunny Kathleen Turner. (Denby; 3/9/98) (1 hr. 47 mins.; R) *Coronet.*



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The Spanish Prisoner—Campbell Scott is a company man who tries to protect his top-secret invention and gets caught up in a confidence game. With Steve Martin, Ben Gazzara, Ricky Jay, and Rebecca Pidgeon. Written and directed by David Mamet. (1 hr. 52 mins.; PG) *Opens Friday.*

★**The Sweet Hereafter**—Atom Egoyan's film is a rarity. Adapted from Russell Banks's 1991 novel devoted to the aftermath of a devastating school-bus accident, the film appears to be a kind of detective story. A big-city lawyer, Mitchell Stephens (Ian Holm), enters a snowy, forlorn town in British Columbia after fourteen children have died and travels about interviewing the parents and survivors, desperate to enlist everyone, including the teenage survivor, Nicole (Sarah Polley), in a grievance suit. As Stephens investigates, we see what led up to the accident—the family life of the town, with its fissures and its secrets, including adultery and a suggestion of incest—and eventually we see the accident itself. The film cuts backward and forward in time, and we expect that Stephens will uncover some amazing circumstance that will explain everything. We experience the accident through the eyes of Billy (Bruce Greenwood), who is driving behind the bus and is the father of two of the children. Billy sees; he's the hero of the movie, an unillusioned man, rejecting avenging lawyers and bad-luck omens in favor of the most bitter reality. His adulterous scenes with Alberta Watson (the mother in David O. Russell's *Spanking the Monkey*) have an acrid intimacy. The actors are all excellent in a plain style that avoids irony, pose, perversity. By the end of the movie, everything comes together—the answer to the detective inquiry is all that is most difficult to face in life. If there were many movies as reality-bound as this one, I think I would go mad. That this one exists, however, is almost a blessing. (Denby; 11/24/97) (1 hr. 52 mins.; R) *Cinema Village 12th St.*

Taste of Cherry—See Denby, page 234. (1 hr. 35 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

★**Titanic**—Writer-director James Cameron has pulled it off. This fabulously expensive watery epic is actually a very good movie. *Titanic* begins with a treasure hunter, Brock Lovett (Bill Paxton), who is obsessed with the sunken hulk. Lovett's submersible robot enters one of the deluxe staterooms to retrieve not the famous diamond he was looking for but only a drawing of a naked young woman wearing the stone. It turns out that the woman, Rose, is still alive; she's an articulate 100-year-old beauty (Gloria Stuart) who joins Lovett at his ship and then holds him and his crew of techno-ruffians in thrall with her story of what happened. Back in 1912, the 17-year-old Rose DeWitt Bukater (Kate Winslet) boards the ship in utter misery. Rose is accompanied by her awful fiancé, Cal Hockley (Billy Zane), a domineering steel-baron heir from Pittsburgh, and her snobbish mother (Frances Fisher). Onboard, Rose meets her soul mate, Jack Dawson (Leonardo DiCaprio). A gambler, Jack has the wit to see that Rose's unhappiness hides a bold, deeply romantic and sexual nature. Except for the crude, good-hearted Denver millionairess Molly Brown (Kathy Bates), the wealthy are unspeakably rude or just frightened and starchy. Jack, the interloper, takes Rose down to steerage, where the real people are having themselves a fine time drinking and dancing up a storm. This sort of cheesy stuff is redeemed only by the romantic charge between Winslet and DiCaprio. The sinking is lovely—detailed, agonizingly slow at first and then rushed and panicky and grandly gruesome at the end. As Jack and Rose hang at the railing, people lose their grip and go crashing down the deck or fall from the heights into the water. After the ship goes under, Cameron has his finest, cruelest moment—the survivors left in the vast expanse of freezing water wailing in confusion. As for Rose, she is delivered into an active and brilliant life. The ship may be ponderous, but Cameron's conception stays light in the water. (Denby; 12/29/97) (3 hrs. 17 mins.; PG-13) *Village Theatre VII; 34th Street Showplace; Chelsea; Astor Plaza; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; New Coliseum; Nova; Olympia Theatre; Kingsway; Pavilion Theatre; Main Street Cinemas; Movieworld; Plaza.*

Tomorrow Never Dies—The first hour or so is laced with the usual satisfying sexual innuendo and insolent humor. Pierce Brosnan, of course, will never possess Sean Connery's aura of menace—Brosnan is Bond lite ("Bond . . . Jim Bond")—but Jonathan Pryce is self-amused and amusing as a Rupert Murdoch–like media entrepreneur who foments a war between Britain and China. There is a fine BMW 750IL that can be driven by remote control (i.e., from the backseat), but much of the action—explosions, more explosions, men firing at one another with machine guns—is just as boring as the action in ten other big movies of the past year. You won't miss a thing should you leave well before the end. If more can't be found in Bond than this, I wouldn't object, in principle, to that tuxedo's being hung up in the closet for good. (Denby; 1/12/98) (2 hrs.; PG-13) *Worldwide Cinemas.*

Twilight—Paul Newman is an aging private investigator who does a favor for an old friend (Gene Hackman) and gets caught up in a murder mystery. With Susan Sarandon and Stockard Channing. Directed by Robert Benton. (1 hr. 36 mins.; R) *Village Theatre VII; Chelsea; 72nd St. East; Orpheum 7; UA East; Lincoln Square; Movieworld.*

U.S. Marshals—Tommy Lee Jones plays his tenacious character from *The Fugitive*, but this time he's chasing Wesley Snipes. (1 hr. 45 mins.; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Orpheum 7; 84th Street; Nova; Pavilion Theatre.*

★**The Wedding Singer**—In Adam Sandler's new comedy (set in 1985), he's a suburban New Jersey entertainer at weddings and "functions," a charmer with long hair who makes eyes at aunts and uncles as he sings. On the side, he gives voice lessons to an old lady (Ellen Dow)—basically, he's a mild fellow who wants to get along and make his way in the world. He spends most of the film making eyes at Drew Barrymore, who plays a plump angelic blonde. It's a very pleasant movie but soft as a down quilt. Sandler's not only the life of the party; he's a part-time shrink, a peacemaker who

Talent

Suddenly Ben

Ben Gazzara is ebullient these days. Having spent the eighties making films in Italy and then lying low through most of the nineties, the veteran actor is suddenly the king of independent cinema. In 1998 alone, he appears in David Mamet's *The Spanish Prisoner* (opening Friday), in the Coen brothers' *The Big Lebowski*, and in soon-to-be-released movies by Vincent Gallo (*Buffalo '66*), John Turturro (*Illuminata*), Todd Solondz (*Happiness*), and Wonsuk Chin (*Too Tired to Die*). A couple of years ago, Gazzara says, youngish, hip directors started scrambling to cast him. "I think it has to do with John Cassavetes, quite frankly," he says, a lilt in his growl. "I'm sure these kids see me in those wonderful films of John's and a couple of films I made for Bogdanovich. With John of course I made *Husbands* and *The Killing of a Chinese Bookie* and *Opening Night*. The kids are starting to see these because they've finally come out on videocassette. So I look up and thank God every day. I mean, I thank John. John who's up there." It's a busy time for an actor who spent most of his 45-year career turning down roles ("I was a fool," he moans, "looking for perfection"). It was a busy time in Italy, too, though the decade he spent working there may seem like a blank to most Americans. Gazzara's proud of the work he did abroad: "I was making movies with some good artists. Marco Ferreri, who directed *La Grande Bouffe* and other great films. We did a film called *Tales of Ordinary Madness* [based on some Charles Bukowski short stories]. I made a better film than *Cinema Paradiso* by the director who made *Cinema Paradiso*, Giuseppe Tornatore—his first feature film, *Il Camorrista*. Some didn't travel," he admits with a sigh, "but that didn't matter. Europe is a big market. Heads would turn in Paris. Heads would turn in Barcelona. Heads would turn in Rome. Madrid. So it was enough." And while the American indie world might seem a long way from Umbria (where Gazzara still keeps a home), in some ways it's not all that different. "These kids shoot a lot like the Italians," he explains. "They don't have enormous amounts of money. You have to be born inventive."

PATRICIA FALVO

Photograph by James Bridges/Sony Pictures Classics.

brings people together. Of course, no one takes him very seriously. Why would anyone wed a man who sings at weddings? Will this schlumpy guy defeat an overconfident Wall Street type and win Drew Barrymore? Sandler is a gifted young man, but if he's going to become a big comedy star in the movies, he's got to either blow the place sky-high or find a more challenging turf. He makes comedy about the underside of blandness. In *The Wedding Singer,* the blandness threatens to take over. With Christine Taylor and Alexis Arquette. (Denby; 3/2/98) (1 hr. 35 mins.; PG-13) *Village East; Criterion Center; Sutton; 86th Street; Lincoln Square; Movieworld.*

Wide Awake—A little boy—grappling with the fate of his recently deceased grandfather—goes in search of the meaning of life and death. Starring Denis Leary, Dana Delaney, Rosie O'Donnell, and Joseph Cross. Directed by M. Night Shyamalan. (1 hr. 30 mins.; PG) *Crown Gotham.*

Wild Things—See Denby, page 234. (1 hr. 53 mins.; R) *Village East; 19th Street East; Criterion Center; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; Kingsway; Centre Sunnyside; Movieworld.*

★**The Wings of the Dove**—The movie differs from Henry James's novel in a hundred particulars, but the great point is that it works on its own terms, which is all one can ask. At the center, there are two young people who love each other but need money. Kate Croy (Helena Bonham Carter), clever, beautiful, and distinguished, lives in London with her wealthy aunt (Charlotte Rampling), who does what she can to break up Kate's relationship with the charming but penurious young journalist Merton Densher (Linus Roache). By degrees, and without his quite understanding it, Densher gets pulled into a conspiracy that Kate engineers. For there is another young person in their social circle, the fabulously wealthy American heiress Millie Theale (Alison Elliott), who is sweet, generous, and wasting away from some nameless disease. Millie needs a lover; she needs to live. Kate, who genuinely likes her, wants Millie to be happy and to know love—with Densher, who would then inherit the money, after Millie's death, that would allow Kate to marry him. The complicating factor—Henry James always has a complicating factor—is that Densher falls for Millie; or rather, he falls for her desire to experience everything she can before dying. The filmmakers have aggressively bumped the period ahead from 1902 to 1910; the characters take the subway, smoke cigarettes furiously, and attend a gallery exhibit of Klimt's decadent nudes. We get the point: Kate Croy and Merton Densher are modern personalities, rebels against the constrictions of their time. Rebellion is certainly not something that Henry James had in mind, but it's a minor vulgarization. (Denby; 11/10/97) (1 hr. 43 mins.; R) *First & 62nd St. Cinema; Movieworld.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Good Will Hunting; Live Flesh; Love and Death on Long Island; Men With Guns; A Price Above Rubies; The Proposition.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *L.A. Confidential; The Newton Boys.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Frozen; The Sweet Hereafter.*

Film Forum—209 W. Houston St. (727-8110) *Fireworks (Hana-Bi); James Ellroy: Demon Dog of American Crime Fiction; Point of Order.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *Genealogies of a Crime; Ma Vie en Rose; Post Coitum; Taste of Cherry.*

The Screening Room—54 Varick St. (below Canal) (334-2100) *The Full Monty.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *As Good As It Gets; Meet the Deedles; Mr. Nice Guy; Niagara Niagara; Ride; The Wedding Singer; Wild Things.* (See also "Museums, Societies, Etc.")

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *The Big Lebowski; Dark City; Grease; No Looking Back; The Man in the Iron Mask; Titanic; Twilight; U.S. Marshals.*

Tribute
Strike Zone

"Blue Collar Blues," a collection of labor documentaries that honors the history of unionized men and women in America (and which includes 'The Wobblies,' above, and Barbara Kopple's 'Harlan County, U.S.A.'), starts Thursday, April 2, at the Donnell Library Center. See "Museums, Societies, Etc." for more info.

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Primary Colors.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *L.A. Confidential; As Good As It Gets; Mr. Nice Guy; Ride; U.S. Marshals; Wild Things.*

34th Street Showplace—238 E. 34th St. (532-5544) *Grease; Primary Colors; Titanic.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Good Will Hunting; Meet the Deedles; Primary Colors; The Man in the Iron Mask; The Newton Boys; Titanic; Twilight.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *The Big Lebowski; Grease.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Good Will Hunting; Mr. Nice Guy; The Man in the Iron Mask; U.S. Marshals.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *The Apostle.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Titanic.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Love and Death on Long Island; Meet the Deedles; The Proposition.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Primary Colors; The Real Blonde.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *U.S. Marshals; As Good As It Gets; Caught Up; Dark City; Hush; Mr. Nice Guy; The Wedding Singer; Wild Things.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Wide Awake.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Mrs. Dalloway.* (See also "Museums, Societies, Etc.")

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Ride.*

Embassy 2-3—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Meet the Deedles; Ride.*

Guild 50th Street—33 W. 50th St. (757-2406) *Grease.*

Paris Theatre—4 W. 58th St. (688-3800) *A Price Above Rubies.*

State—1540 Broadway (391-2900) *L.A. Confidential; The Big Lebowski; Good Will Hunting; The Man in the Iron Mask; Twilight.*

Sutton—205 E. 57th St. (759-1411) *Ride; The Wedding Singer.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Amistad; Anastasia; Boogie Nights; Fallen; The Full Monty; Tomorrow Never Dies.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Primary Colors.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Twilight.*

86th Street—125 E. 86th St. (505-CINE#604) *The Newton Boys; The Wedding Singer.*

86th Street East—210 E. 86th St. (249-1144) *Closed for renovations.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *The Big Lebowski.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Grease; The Man in the Iron Mask; The Newton Boys; Titanic; Wild Things; The Wings of the Dove.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *As Good As It Gets; Dangerous Beauty; Hush.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *L.A. Confidential; Good Will Hunting.*

Orpheum 7—1538 Third Ave., at 86th St. (828-9738) *As Good As It Gets; The Big Lebowski; Primary Colors; The Man in the Iron Mask; Titanic; Twilight; U.S. Marshals; Wild Things.*

UA East—1629 First Ave., at 85th St. (249-5100) *Twilight.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Live Flesh.*

84th Street—2310 Broadway, at 84th St. (877-3600) *L.A. Confidential; The Big Lebowski; Primary Colors; The Newton Boys; U.S. Marshals.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Apostle; Love and Death on Long Island; Men With Guns; Mrs. Dalloway; Post Coitum; Taste of Cherry.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *As Good As It Gets; Good Will Hunting; Grease; Meet the Deedles; Mr. Nice Guy; No Looking Back; The Proposition; Ride; The Man in the Iron Mask; Titanic; Twilight; The Wedding Singer; Wild Things.*IMAX: *Across the Sea of Time; Everest.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Grease; Primary Colors.*

New Coliseum—701 W. 181st St. (740-1545) *Grease; Mr. Nice Guy; Titanic.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Ride; Titanic; U.S. Marshals.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *The Man in the Iron Mask; Titanic.*

Photograph from the Museum of the City of New York.

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Character.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Caught Up; Grease; Hush; Meet the Deedles; Mr. Nice Guy; Primary Colors; Ride; Senseless; The Man in the Iron Mask; The Newton Boys; Titanic; U.S. Marshals; Wild Things.*

Concourse Plaza—214 E. 161th St. (588-8800) *The Borrowers; Grease; Mr. Nice Guy; Ride; Senseless; The Man in the Iron Mask; Titanic; U.S. Marshals; Wild Things.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *The Borrowers; Grease; Hush; Meet the Deedles; Mr. Nice Guy; Primary Colors; Ride; Senseless; The Man in the Iron Mask; Titanic; U.S. Marshals; Wild Things.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *As Good As It Gets; Good Will Hunting; Grease; Primary Colors; The Man in the Iron Mask; Titanic; Twilight.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Ride; Titanic; U.S. Marshals.*

Cobble Hill—265 Court St. (596-9113) *U.S. Marshals; The Big Lebowski; Primary Colors; The Man in the Iron Mask; Wild Things.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Meet the Deedles; Mr. Nice Guy; The Newton Boys; U.S. Marshals; Wild Things.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Mr. Nice Guy; Ride; The Man in the Iron Mask; U.S. Marshals; Wild Things.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Mr. Nice Guy; The Man in the Iron Mask; U.S. Marshals.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *The Borrowers; Grease; Meet the Deedles; Mr. Nice Guy; Ride; Senseless; U.S. Marshals.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Primary Colors; The Man in the Iron Mask; The Newton Boys; Titanic; Wild Things.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *L.A. Confidential; As Good As It Gets; Good Will Hunting; The Man in the Iron Mask.*

Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *The Big Lebowski; Good Will Hunting; Grease; Primary Colors; The Man in the Iron Mask; The Newton Boys; Titanic; U.S. Marshals.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Grease; Meet the Deedles; Mr. Nice Guy; Ride; Titanic.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *U.S. Marshals; Hush; Mr. Nice Guy; Primary Colors; The Man in the Iron Mask; Titanic; Twilight; The Wedding Singer; Wild Things.*

Opening

Something in the Eire

A button-nosed menace terrorizes a storybook Irish town in *The Butcher Boy*, Neil Jordan's tale of an imaginative youngster (played by Eamonn Owens, left, with Alan Boyle) nudged into madness by an alcoholic father, a suicidal mother, and visions of a temptress Virgin Mary (played by Sinéad O'Connor, causing trouble again). Starts Friday, April 3.

Photograph by Pat Redmond/Geffen Pictures.

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *U.S. Marshals; Hush; Mr. Nice Guy; The Man in the Iron Mask; Titanic; Wild Things.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *L.A. Confidential; Good Will Hunting; Meet the Deedles; The Man in the Iron Mask; U.S. Marshals; The Wedding Singer.*

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Mr. Nice Guy; Primary Colors; The Man in the Iron Mask; Wild Things.*

Cinema City—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *U.S. Marshals; As Good As It Gets; Meet the Deedles; Mr. Nice Guy; Wild Things.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Grease; Meet the Deedles; Titanic; Twilight; The Wedding Singer.*

Continental—70–20 Austin St., Forest Hills (544-1020) *U.S. Marshals; Good Will Hunting; The Man in the Iron Mask.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *U.S. Marshals; The Borrowers; Senseless; Wild Things.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Hush; Mr. Nice Guy; Primary Colors; The Man in the Iron Mask; Titanic; The Wedding Singer.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Grease; Mr. Nice Guy; Titanic; Wild Things.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Hush; Primary Colors.*

Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM#619) *Good Will Hunting; Grease; Primary Colors; The Man in the Iron Mask; The Newton Boys; Titanic; Twilight.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Grease; Titanic; U.S. Marshals.*

Main Street Cinemas—72-66 Main St. (263-4828) *Grease; Primary Colors; The Man in the Iron Mask; Titanic.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Closed for renovations.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *U.S. Marshals; The Borrowers; The Man in the Iron Mask; Titanic; Twilight; The Wedding Singer; Wild Things; The Wings of the Dove.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Dangerous Beauty; Mrs. Dalloway; Twilight.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Mr. Nice Guy; Titanic.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *As Good As It Gets; Primary Colors; Titanic; Twilight.*

Trylon—98–81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *As Good As It Gets.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *L.A. Confidential; Good Will Hunting; Grease; Meet the Deedles; Primary Colors; The Man in the Iron Mask; The Newton Boys; Titanic; U.S. Marshals; The Wedding Singer; Wild Things.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *U.S. Marshals; As Good As It Gets; Primary Colors; The Man in the Iron Mask; Titanic.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *U.S. Marshals; The Big Lebowski; The Borrowers; Good Will Hunting; Hush; Mr. Nice Guy; Primary Colors; The Man in the Iron Mask; Titanic; Twilight; The Wedding Singer; Wild Things.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Tales From Winnipeg: A Guy Maddin Retrospective." 4/4: *Waiting For Twilight* (1997), *The Dead Father* (1986), *Archangel* (1991), and *Tales From the Gimli Hospital* (1988). 4/5: *Careful* (1992), *Twilight of the Ice Nymphs* (1997), and "Dialogue With Guy Maddin." 36-01 35th Ave., Astoria, Queens (718-784-0077); $16 nonmembers; $8 members.

Different Light—4/5: *The Loved One* (1965). 151 W. 19th St. (989-4850); free.

Donnell Library Center—"Blue Collar Blues: Labor Documentaries." 4/2: *Steel Town* (1944), *Valley Town* (1940), and *Voices From a Steeltown* (1985). "We Are Not Alone!" 4/1: *The Thing From Another World* (1951). 20 W. 53rd St. (621-0619); free.

Film Forum—Through 4/2: *Race to Save 100 Years* (1998). Plus a different restored film each night. 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"Dreams, Secrets, Lies: New Swedish Cinema." 4/1: *Tic Tac* (1997) and *Adam and Eva* (1997). 4/2–4/3: *Private Confessions* (1996). 4/3–4/5: *Jerusalem* (1996). 4/3: *Expectations, aka Swedish Heroes* (1997). 4/4: *Their Frozen Dream* (1997) and *Christmas Oratorio* (1996). 4/5: *The Mystery the Night of the 25th* and *White Lies* (1995). 4/7: *Here's Your Life* (1968). "Movies for Kids." 4/4–4/5: *Pippi Longstocking* (1997). "Young Friends of Film." 4/2: *The Last Picture Show* (1971). Presented by Peter Bogdanovich. Call 875-5601 for info. 65 W. 65th St., plaza level (875-5600); $8.50.

French Institute—3/31: *Capitaine Conan* (1996). Florence Gould Hall, 55 E. 59th St. (355-6160); $7.

Hybro Video—4/1: Exit Art/The First World presents seven short videos. 548 Broadway (966-7745); free.

Museum of Modern Art—"New Directors/New Films." 3/31 and 4/2: *See the Sea*. 3/31–4/1: *The First Time*. 4/1–4/2: *The Perfect Circle*. 4/3–4/4: *Buffalo '66* and *Pi*. 4/4–4/5: *Thirteen* and *Secrets of the Heart*. 4/5–4/6: *Somersault in a Coffin* and *Belly Up*. 4/7–4/8: *The Other Shore* and *Junk Mail*. 11 W. 53rd St. (708-9400); free with $9.50 admission.

Symphony Space—"The Envelope Please: 50 Years of Foreign Film and the Academy Awards." 3/31: *Eat Drink Man Woman* (1994) and *Strawberry and Chocolate* (1994). 4/7: *The Virgin Spring* (1960) and *Electra* (1962). 2537 Broadway, at 96th St. (864-5400); $8, $5 members.

The Screening Room—Weekends at midnight: *Valley of the Dolls* (1967). Sunday brunch: *Valley of the Dolls* and *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday-brunch patrons).

YWCA Cine-Club—"A Celebration of Japanese Cinema." 4/4–4/5: *Women of the Night* (1948). 610 Lexington Ave., at 53rd St. (735-9717); $5 members, $6 nonmembers.

art

Mary Weatherford...Maria Martins

Galleries

Solos

Ground Rules:

Galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.

Madison Avenue and Vicinity

Quentin Bell—A selection of pottery by the British artist (1910–1996), whose parents, Vanessa and Clive Bell, were founding members of the Bloomsbury Group; through 4/18. Davis & Langdale, 231 E. 60th St. (838-0333).

Judith Cotton—Recent paintings that depict rowers in boats, alone and in groups; through 4/11. Graham, 1014 Madison Ave. (535-5767).

Jean Fautrier—Paintings that depict still life and nudes set in a looming color space, by this seminal French artist (1898–1964) whose works were admired by Mark Rothko; through 4/11. Werner, 21 E. 67th St. (988-1623).

Giambologna—Bronze, terra-cotta, and marble sculptures by the Mannerist sculptor (1529–1608) who worked in Florence for the Medici family, from the collection of Michael Hall; through 4/4. Salander O'Reilly, 20 E. 79th St. (879-6606).

Adolph Gottlieb—A selection of the artist's pictographs of the forties and early fifties from the Adolph and Esther Gottlieb Foundation; through 4/4. Knoedler, 19 E. 70th St. (794-0550).

Sherry Kerlin—Oil and ink drawings based on photographs; through 4/11. Winston Wächter, 39 E. 78th St. (327-2526).

John Lees—Recent paintings, sculpture, and drawings by an artist known for his rigorously worked images of figures, still life, and landscape; through 4/18. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Daniel Ludwig—Recent figurative paintings and drawings; through 4/11. Stone, 113 E. 90th St. (988-6870).

Albert Marquet—Paintings by the French artist (1875–1947), who was involved in the Fauve movement and exhibited at the Salon d'Automne in 1905, including figures, interiors, and scenes from his journeys through Europe and North Africa; 4/1–5/23. Wildenstein, 19 E. 64th St. (879-0500).

Reuben Nakian—A selection of terra-cotta and bronze sculptures celebrating the 100th anniversary of the sculptor's birth; through 4/11. Kouros, 23 E. 73rd St. (288-5888).

Esteban Vicente—Abstract Expressionist paintings from the fifties and recent paintings and collages; through 4/18. Berry-Hill, 11 E. 70th St. (744-2300).

57th Street Area

Theresa Bernstein—A survey of figurative paintings by this 108-year-old artist, who was a member of the Philadelphia Ten, a group of women artists that formed in 1917 in response to the male-dominated Eight, later called the Ashcan School; through 4/18. Whalen, 24 W. 57th St. (397-9700).

Katherine Bowling—Paintings whose images suggest memories of nature; 4/1–5/2. Helman, 20 W. 57th St. (245-2888).

Sir Anthony Caro/Richard Estes—"The Trojan War," forty recent sculptures based on the characters of Homer's epic poem *The Iliad*/Six realist paintings of urban landscapes; 4/1–25. Marlborough, 40 W. 57th St. (541-4900).

John Ferren—Abstract paintings made when the artist was living in Paris between 1931 and 1939; through 4/25. Snyder, 20 W. 57th St. (262-1160).

Michael Filmus—Recent paintings of landscapes in the Berkshires; through 4/25. David Findlay, 41 E. 57th St. (486-7660).

Mary Frank—Triptych paintings that evoke the religious panels of the Middle Ages; through 4/4. Moore, 724 Fifth Ave. (247-2111).

Agnes Martin—New acrylic and graphite paintings that are primarily blue; through 4/25. PaceWildenstein, 32 E. 57th St. (421-3292).

Maria Martins—The first exhibition in 50 years of sculpture by this Surrealist who was born in Brazil and exhibited widely in New York and Paris during the forties; through 4/18. Emmerich, 41 E. 57th St. (752-0124).

Philip Smith—New paintings that depict incised hieroglyphic drawings on monochromatic fields; through 4/25. Danese, 41 E. 57th St. (223-2227).

Mary June Waid/Hugo Bastidas—Paintings and pastels that depict fragments of the human form/New paintings; through 4/18. Haime, 41 E. 57th St. (888-3550).

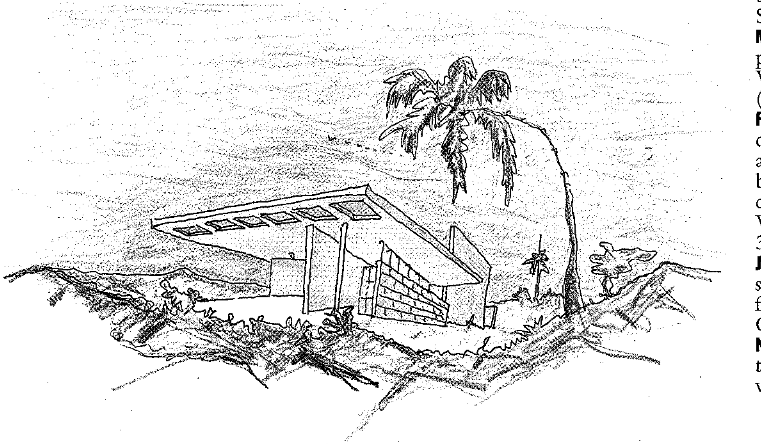
John Wilde—Recent magic realist portraits and self-portraits; 4/1–25. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Timothy Woodman—New painted aluminum-relief sculptures; through 4/18. De Nagy, 724 Fifth Ave. (262-5050).

Installation

Escape Artists

When three New York architects of Puerto Rican heritage were invited to design dream houses for any location of their choosing, all picked idealized sites in Puerto Rico. More interesting, the models and drawings of Miguel Rivera (below), Madeleine Sánchez, and Warren Antonio James in "Dream Houses: Three Latino Constructions" reveal the unexpectedly natural confluence of Modernist and Caribbean vernacular architecture. At Hostos Center for the Arts & Culture, 450 Grand Concourse, at 149th Street, Bronx; through June 19.



Drawing by Miguel Rivera.

SoHo and TriBeCa

Matthew Antezzo—Painted portraits of American artists and a painting depicting an image taken from a computer screen; through 4/25. Basilico, 26 Wooster St. (966-1831).

Nancy Arlen—Cast-glass sculptures from the seventies and early eighties; through 4/2. Algus, 25 Thompson St. (966-1758).

Bo Bartlett—New figurative paintings; through 4/18. P.P.O.W., 476 Broome St. (941-8642).

Howard Buchwald/Gregory Raymond Halili—Oil paintings from the seventies and acrylic paintings from the past four years/Miniature gouache paintings of patterned fabrics and landscapes; through 4/15. Hoffman, 429 W. Broadway (966-6676).

John Chamberlain—Two monumental painted steel sculptures; through 4/25. Pace Wildenstein, 142 Greene St. (431-9224).

Bruce Conner—A survey of the artist's inkblot drawings from 1975 to 1997; through 4/18. Marcus, 578 Broadway (226-3200).

Pier Consagra—Sculpture and drawings; through 4/25. Solomon, 172 Mercer St. (941-5777).

Helmut Federle—Recent large-scale abstract paintings; 4/2–5/31. Blum, 99 Wooster St. (343-0441).

Ellen Gallagher—New paintings that incorporate a vocabulary of marks and symbols; through 4/11. Gagosian, 136 Wooster St. (228-2828).

Gerald Monroe—New paintings; through 4/4. Donahue/Sosinski, 560 Broadway (226-1111).

Augustus Goertz/Macyn Bolt—Recent abstract paintings by both; through 4/11. Foster, 62 Crosby St. (966-9024).

Peter Hristoff—Recent large-scale paper pieces based on the formal structure of prayer rugs and paintings that continue to explore themes of hope, despair, death, and regeneration; through 4/25. Beitzel, 102 Prince St. (219-2863).

Merlin James/James Hyde—Recent paintings by both; through 4/18. Wooster Gardens, 558 Broadway (941-6210).

Frank Moore—New paintings that depict American vernacular imagery such as the bald eagle, the buffalo, the bear, and the American flag; through 4/25. Sperone Westwater, 142 Greene St. (431-3685).

John L. Moore—Paintings of ellipsoid shapes hovering in color fields; through 4/4. M-13, 72 Greene St. (925-3007).

Nurit Newman—A video installation, still photographs from the video, and a series of sculptural towers placed through the gallery in a forestlike configuration; through 4/25. Silverstein, 476 Broome St. (226-0640).

Cornelia Parker—An installation constructed from the charred remains of a Texas church that was struck by lightning; through 4/18. Deitch Projects, 76 Grand St. (343-7300).

Manfred Pernice—Drawings and architectural models that comment on the inherent opposition between interiors and exteriors; through 5/9. Kern, 558 Broadway (965-1706).

Stephen Pace—Abstract paintings from the fifties; through 4/8. Perlow, 560 Broadway (941-1220).

Rubén Torres-Llorca—A narrative and conceptual installation of sculpture by a Cuban artist; through 4/25. Knowlton, 568 Broadway (966-2093).

Brian Wall—Recent abstract steel sculptures; through 4/25. Lowinsky, 578 Broadway (226-5440).

Chelsea

Siah Armajani—Park furniture and "City Center" drawings; 4/2–5/13. Protetch, 511 W. 22nd St. (633-6999).

Matthew Benedict—Works in gouache on paper, embroideries, and stencil works; through 4/25. Alexander and Bonin, 132 Tenth Ave. (367-7474).

Eshrat Erfanian—Paintings on paper that evoke illuminated manuscripts and Persian miniatures; through 4/25. Kirkland, 504 W. 22nd St. (627-9930).

Gregory Green—Sculptures and installations that emphasize the power of non-violent means for effecting change in existing political and economic structures; through 4/25. Feigen Contemporary, 535 W. 20th St. (929-0500).

Mary Heilmann—New abstract paintings; through 4/18. Hearn, 530 W. 22nd St. (727-7366).

David Ivie/Matt Marello—Small-scale paintings of mysterious scenes/Video and film stills of old disaster movies into which the artist has inserted himself as a character. Through 4/4. Maynes, 529 W. 20th St. (741-3318).

Ronald Jones—Sculptural versions of furniture with historic associations; through 4/11. Metro Pictures, 519 W. 24th St. (206-7100).

Lovett/Codagnone—Recent collaborative photographs; through 4/12. XL, 504 W. 22nd St. (462-4111).

Jason Middlebrook—Paintings that depict the aisles and products at Home Depot, Walmart, and other chain stores, and a sculpture that is a replica of a column in the gallery; through 4/18. Martz, 529 W. 20th St. (206-3686).

Tom Moody/David Clarkson—Large paper "paintings" that bring to mind op art and are created with laser printing, xerography, and ordinary copier paper/Monochromatic paintings on rough plywood constructions. Through 4/18. Eller, 529 W. 20th St. (206-6411).

Alice Neel/August Sander—Paintings from the fifties through the seventies that depict men in suits and have not been previously exhibited/Photographs of businessmen, entrepreneurs, and industrialists from the twenties and thirties. Through 4/25. Cheim & Read, 521 W. 23rd St. (242-7727).

Victor Pesce/Nicholas Howey—Reductive paintings of faces and still life/Abstract paintings that are both geometric and gestural. Through 4/4. Harris, 529 W. 20th St. (463-9666).

Mark Sheinkman/Meg Webster—Sculptural paintings/New large-format and black-and-white photographs of farm animals. Through 4/18. Healy, 530 W. 22nd St. (243-3753).

Slobodan Trajkovic—Vividly colored abstract paintings that are amalgams of exaggerated, even absurd, biomorphic forms; through 4/25. Stux, 529 W. 20th St. (352-1600).

Dan Walsh—New abstract paintings and a series of thirteen books, each with twenty unique drawings to scale of the artist's paintings; through 4/25. Cooper, 534 W. 21st St. (255-1105).

Mary Weatherford—Large-scale paintings that incorporate actual starfish and shells and whose fields of color suggest panoramic views of the sea or charts of constellations; through 4/29. Debs, 529 W. 20th St. (647-7080).

Clemens Weiss—A ten-foot-tall cathedral of glass cases filled with drawings and stacked on metal shelves; through 4/30. Great Modern Pictures, 17 W. 24th St. (242-2581).

Group Shows

Madison Avenue and Vicinity

China Institute—125 E. 65th St. (627-4424). "Scent of Ink," 50 masterworks of Chinese painting, with hand scrolls, hanging scrolls, and album leaves; through 6/20.

Friedman—32 E. 67th St. (794-8950). "The Art of Turning: Masters in Wood," an exhibition with works by Holzapfel, Horn, Hoyer, Kent, others; through 4/25.

Gagosian—980 Madison Ave. (744-2313). "The New York School," with works by de Kooning, Gorky, Kline, Newman, others; through 4/25.

Shapolsky—152 E. 65th St. (452-1094). "Earthly Delights," with works by Johnson, Miles, Slonem, Waitzkin; through 5/31.

57th Street Area

Archives of American Art—1285 Sixth Ave. (399-5015). Rare periodicals and art posters from the Chicano art movement that were collected by Tomás Ybarra-Frausto and given to the National Museum of American Art; through 5/28.

Clark—24 W. 57th St. (246-2205). Ceramic works by Kitamura, Nadelman, Wood; through 4/4.

Equitable Gallery—787 Seventh Ave. (554-4818), Mon.–Fri. 11–6, Sat. 12–5. "The Dutch in the Americas, 1600–1800," with rare prints, maps, and illustrated books from the John Carter Brown Library; through 4/4.

PaineWebber—1285 Avenue of the Americas. "A Central Park for the World: New York's Adirondack Park;" through 4/3.

Rosenfeld—24 W. 57th St. (247-0082). "Defining the Edge: Early American Abstraction," with works by Bengelsdorf, Browne, Drewes, Glarner, others; 3/26–5/30.

Ryan—24 W. 57th St. (397-0669). Black-and-white prints produced between 1905 and 1947, by Cadmus, Bacon, Bellows, Dwight, others; through 4/18.

Spanierman—45 E. 58th St. (832-0208). American watercolor paintings from the last 125 years, with works by Burchfield, Cropsey, Demuth, Hassam, others; through 5/30.

St. Etienne—24 W. 57th St. (245-6734). "TABOO: Sex and Sin in Modern Art," with works by Attie, Coe, Dix, Heckel, others; through 5/30.

Yoshii—20 W. 57th St. (265-8876). "Giacometti and Japanese Sculpture;" through 4/25.

SoHo and TriBeCa

Apex Art—291 Church St. (431-5270). "The Sound of One Hand," with works by Callahan, Crewdson, Beer, Demarchelier, others; through 4/18.

Art in General—79 Walker St. (219-0473). "Scale, Relatively Speaking," with works by Abrahamson, Andrus, Burns, Engler, others; through 4/4.

Bravin Post Lee—476 Broome St. (966-2676). An exhibition of work by Lukas, Seliger, Wiener; through 4/25.

Brownstone—39 Wooster St. (334-3455). Works on the theme of identity, by Arnold, Brown, Gordon, Lamb, London, Klupsch; through 4/24.

Collins Contemporary Art—83 Grand St. (226-1861). "Substance," with works by Hyde, Muniz, Scarpitta, Webster, others; through 4/18.

Dorsky—379 W. Broadway (966-6170). An exhibition of drawings by Fasnacht, Friedman, Horn, Kelly, Schwartzberg, Stout; through 4/29.

55 Mercer—55 Mercer St. (226-8513). Recent paintings and sculpture by Byars, Draney, Grigoriadis, Vail; through 4/18.

Goldstrom—560 Broadway (941-9175). "Black and White," with works by Matisse, Picasso, Heckel, Kirchner, others; through 4/1.

Kasmin—74 Grand St. (219-3219). An exhibition of works by Puckette, Rubins, McClelland; through 4/18.

Kent—67 Prince St. (966-4500). "A Delicate Condition," with works by Applebroog, Bing, Cusick, Dickson, others; through 4/25.

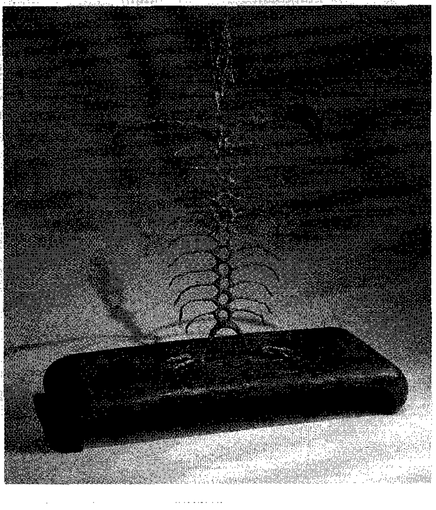
Lehmann Maupin—39 Greene St. (965-0753). An exhibition of contemporary Chinese art, exploring the unique trajectory of China's cultural, social,

Retrospective

Mysterious Maria

New York's Surrealist circle of the forties saw more than its share of exotic characters—Matta, Arshile Gorky, and Max Ernst, to name a few. But none moved through its rarified ranks with the precocity and mystery of the Brazilian sculptor Maria Martins (1894–1973). Martins cultivated a dual identity that fascinated. As the magnetic, dark-haired wife of Carlos Martins, the Brazilian ambassador to the United States, she was one of Washington's most stylish hostesses. As the artist known simply as "Maria," Martins made her debut with a one-person exhibition at the Corcoran Gallery in 1941 before taking a Park Avenue duplex as her studio and Marcel Duchamp as her lover. (Long after Martins and Duchamp parted company, it became known that Martins had modeled for the nude female figure prominently featured in Duchamp's last major work, *Etant donnés: 1. la chute d'eau / 2. le gaz d'éclairage.*) But her star faded quickly. After solo shows at New York's Valentine and Julien Levy galleries, Martins returned to Brazil in 1949 when her husband retired, and her strange animistic bronze and wood sculptures, which André Breton had once compared to the works of Brancusi, Arp, and Giacometti, were forgotten. Now, 50 years later, a survey of Martins's career, organized by Duchamp scholar Francis M. Naumann for André Emmerich Gallery (41 East 57th Street; through April 18), restores the hothouse flower to life.

EDITH NEWHALL



Photograph courtesy of the André Emmerich Gallery.

and political past; through 4/18.

Postmasters—80 Greene St. (941-5711). "Usefool," with works that appear to have a useful function by Cooper, Fischli & Weiss, McElheny, West, others; through 4/25.

Schickler—560 Broadway (431-6363). "Art and the New Order: Photographs and Drawings of the European Avant-Garde, 1913–1923," will focus on the work of early modernist artists from Russia and Italy; through 4/18.

Sundvik—26 Grand St. (226-6361). "Granny Pine," featuring video and photography by eight young Finnish artists; through 4/25.

Thread Waxing Space—476 Broadway (966-9520). "Archigram: Experimental Architecture, 1961–74," with over 400 drawings, models, multimedia installations, magazines, and re-created environments; through 4/25.

Tilton—49 Greene St. (941-1775). "Esperanto '98," a test of the theory of art as a universal language, with works by Sangar, Tuggar, Tzaig, and Zhijie; through 4/10.

Chelsea

Elder—529 W. 20th St. (462-2600). "Decorative, Functional, and Sculptural Objects for the Garden," with works by Calyer, Swanson, Godowsky, Tannen, others; through 5/2.

Greene Naftali—526 W. 26th St. (463-7770). "Odyssey," with works by Blair, Hamilton, Kalpakjian, Nelson, Wurm, others; through 4/18.

Marks—523 W. 24th St. (243-0200). "Maverick," new sculpture, photography, drawing, painting, and video from Bustamante, Fischli, Fritsch, Horn, others; through 4/11.

Rare—435 W. 14th St. (645-5591). "California Current," with works by Colson, Ellis, Giffin, Hoff, others; through 4/14.

Ricco/Maresca—529 W. 20th St. (627-4819). "Dreamers: The Visionary Drawings of Four American Inventors," the works of Adkins, Dellschau, Sowell, and L. C. Spooner; through 4/18.

Other

Hostos Center for the Arts & Culture—500 Grand Concourse, Bronx (718-518-4455), Mon.–Fri. 10–6. "Dream Houses: Three Latino Constructions," with drawings and models by Warren Antonio James, Miguel Rivera, and Madeleine Sánchez; through 6/19.

Rotunda—33 Clinton St. Brooklyn (718-875-4047). "Only Child (Wanna Come Out and Play?)," works evoking a child's sense of fantasy, by Allen, Cox, Eicher, Del Valle, others; through 5/16.

Photography

Edouard-Denis Baldus—Ten rare salt prints made by the photographer in 1855 to commemorate the state visit of Queen Victoria to the Exposition Universelle in Paris that year; through 4/18. Klotz Photocollect, 22 E. 72nd St. (327-2211).

Uta Barth—New multi-panel works that depict specific locations in out-of-sync views; through 4/18. Bonakdar Jancou, 521 W. 21st St. (414-4144).

Cecil Beaton—Portraits, still life, and fashion work by the English photographer (1925–1967); through 4/18. Staley-Wise, 560 Broadway (966-6223).

Larry Burrows—Color and black-and-white photographs taken by the photographer for *Life* magazine during the Vietnam War; through 4/11. Miller, 138 Spring St. (226-1220).

Andrew Bush—A fifteen-year survey of photographs, including works from the series "Bonnettstown Hall," "Vector Portraits," "Envelopes," and "Business Cards"; through 4/4. Saul, 560 Broadway (431-0747).

Hannah Collins—Black-and-white photographs shot during the artist's travels in Eastern Europe, Turkey, Barcelona, and Tel Aviv; through 4/25. Castelli, 420 W. Broadway (431-5160).

Robert Cumming—A survey of the artist's photographs of architecture based on nautical motifs; through 4/4. Borden, 560 Broadway (431-0166).

Andreas Feininger—Photographs of urban and industrial landscapes from the thirties through the eighties; through 4/12. SoHo Triad, 107 Grand St. (965-9500).

Charles Hagen—New color photographs in which the artist's 4-year-old daughter is a primary subject; through 4/26. Morthland, 225 Tenth Ave. (242-7767).

Jindrich Heisler—Surrealist photomontages and manipulated photographs by the Czech poet and artist (1914–1953); through 4/4. Ubu, 16 E. 78th St. (794-4444).

ICP—1130 Fifth Ave., at 94th St. (860-1777), Tues. 11–8 (voluntary contribution 6–8), Wed.–Sun. 11–6; $5.50, $4 students and seniors. "Micha Bar-Am: An Israeli Photobiography." Images of life in Israel by its premier photojournalist; through 5/31.

ICP Midtown—1133 Sixth Ave., at 43rd St. (860-1777), Tues. 11–8 (6–8 admission by voluntary donation), Wed.–Sun. 11–6; $5.50, $4. "Robert Capa/Photographs." A retrospective of the legendary photojournalist (1913–1954) known for his images of the Spanish Civil War, the North African and European battles of WWII, the Israeli War for Independence, and the end of the French Indochina War, and for his portraits of artists and writers; through 6/7.

Simpson Kalisher—Black-and-white photographs of railroad workers taken between 1951 and 1956 that were published in the 1961 book *Railroad Men*; through 4/25. De Lellis, 47 E. 68th St. (327-1482).

Alexander Liberman—Portraits of artists, writers, dancers, and others by the artist, sculptors, and former editorial director of all Condé Nast magazines; through 4/18. Benrubi, 52 E. 76th St. (517-3755).

O. Winston Link—Photographs taken in New York between 1937 and 1952, almost two decades before he began his project on the Norfolk and Western Railroad; through 5/2. Mann, 42 E. 76th St. (570-1223).

Anne Arden McDonald—Portraits of couples and group portraits; through 4/25. Rice, 325 W. 11th St. (366-6660).

Ralph Eugene Meatyard—Vintage prints from the photographer's estate; through 4/25. Greenberg, 120 Wooster St. (334-0010).

Miller—138 Spring St. (226-1220). Photographs of Vietnam by Burrows, Conner, Epstein, An-My Le, Robinson; through 4/11.

Inge Morath—An exhibition celebrating the Magnum photographer's 75th birthday, including recent work and a selection of well-known images; through 5/2. Leica, 670 Broadway (777-3051).

Lilo Raymond—A retrospective of the photographer's images of interiors, still lifes, and carved-stone angel sculptures in cemeteries; through 4/25. Witkin, 415 W. Broadway (925-5510).

Tokihiro Sato—Photographs of urban scenes and bucolic landscapes that fuse conceptualism with straight topographic documentation; through 4/25. Tonkonow, 601 W. 26th St. (255-8450).

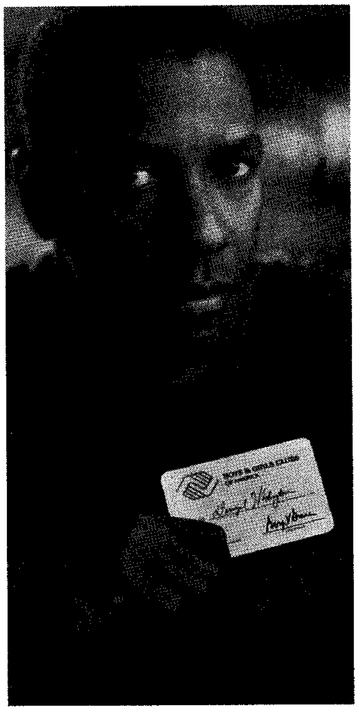
Aaron Siskind—Photographs made between 1956 and 1978 from the collection of Golda Lewis; through 4/11. Carr, 478 W. Broadway (673-5518).

David Smith—Photographs taken by the sculptor between 1931 and 1965, of arrangements of found objects, New York City, the landscape around his studio in Bolton Landing, New York, and his sculptures; through 4/18. Marks, 523 W. 24th St. (243-0200).

Paul Strand—Photographs that Strand took of his garden during the final years of his life at his home in Orgeval, France, many of which have not been previously exhibited or published; through 4/4. Aperture's Burden Gallery, 20 E. 23rd St. (505-5555).

Susan Unterberg—Color photographs of landscapes in upstate New York and of the homes of the photographer's fellow artists and friends; through 4/4. Richardson, 560 Broadway (343-1255).

Ed van der Elsken—Black-and-white vintage photographs documenting Paris's café scene of the fifties; through 4/25. 292, 120 Wooster St. (431-0292).



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William Wegman—New Polaroid prints and editioned digital ink-jet prints that depict the artist's dogs with a new simplicity of form suggestive of classical statuary; through 4/25. Pace Wildenstein MacGill, 32 E. 57th St. (759-7999).

Stanislaw Ignacy Witkiewicz—Moody seascapes and landscapes and close-up portraits and self-portraits by the prophetic Polish photographer (1885-1939); through 5/2. Miller, 41 E. 57th St. (980-5454).

Museums

American Craft Museum—"Paper + Finland = Art." Works on paper by contemporary Finnish artists; through 5/10. . . . "Expressions in Wood: Masterworks From the Wornick Collection." Turned and shaped wood artworks by 56 artists from the United States, Europe, and Australia, drawn from the collection of Anita and Ron Wornick; through 5/10. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The Nature of Diamonds." An exhibition exploring all aspects of the mineral, from its geological origins to its place in history, art, adornment, and literature, featuring significant gems from around the world; through 4/26. . . . "Drawing Shadows to Stone: Photographing North Pacific Peoples, 1897–1902." A commemoration of the American Museum of Natural History's Jesup North Pacific Expedition of 1897–1902, including approximately 100 archival photographs of scenes from daily life; through 5/31. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Great Cities, Small Treasures: The Ancient World of the Indus Valley." Over 100 examples of sculpture, ceramics, metalwork, seals, and other artifacts made by inhabitants of the Indus River Valley between 2600 B.C.E. and 1900 B.C.E., drawn primarily from collections in Pakistan; through 5/3. . . . "More Than Meets the Eye: Japanese Art in the Asia Society Collection"; 4/7–8/16. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 seniors and students.

Bard Graduate Center for Studies in the Decorative Arts—"Finnish Modernism in Design: Utopian Ideals and Everyday Ideals, 1930–1997." A survey of works produced by Finnish designers for the ceramics firm Arabia, the glass factories of iittala, Karhula, and Nuutajarvi, and the textile and clothing manufacturer Marimekko; through 6/14. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students.

Brooklyn Museum of Art—"Jewels of the Romanovs: Treasures of the Russian Imperial Court." 250 objects and works of art spanning three centuries of the Romanov Dynasty, among them royal portraits, court gowns, military uniforms, and a selection of Crown Jewels; through 7/5. . . . "Masters of Color and Light: Homer, Sargent, and the American Watercolor Movement." Approximately 150 works by the American masters drawn entirely from the museum's permanent collection; through 7/5. . . . "Mexican Prints From the Collection of Reba and Dave Williams." 126 prints by 47 Mexican artists, among them José Orozco, Diego Rivera, and Rufino Tamayo; through 8/9. . . . "Sally Victor: Mad Hatter, 1935–65." A selection of hats by the American milliner, beginning with her earliest creations of the thirties through the decline of the popularity of the hat in the mid-sixties; through 6/21. . . . "Joan Snyder: Working in Brooklyn." Works on paper from the past decade; through 6/14. . . . "Scattered Petals, Fallen Leaves, Shards of Glass: The Work of Bing Hu, Working in Brooklyn." An exhibition of sixteen sculptures that incorporate material found on the streets of Brooklyn by the Chinese artist; through 5/10. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt National Design Museum Smithsonian Institution—"The Jewels of Lalique." A retrospective of jewelry by the French art Nouveau artist-designer; through 4/12. . . . "Arquitectonica: The Times Square Project." The first New York exhibition of photographs, models, and drawings by the Miami-based architectural firm, highlighting its plans for a hotel, entertainment, and retail complex at 42nd Street and Eighth Avenue; through 5/10. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5. Sun. 12–5, Tues. 10–9 (free admission 5–9); $3, $1.50 seniors and students.

Dahesh Museum—"Training an Artist: Alexandre Cabanel and the Academic Process in Nineteenth-Century France." Paintings and drawings by the nineteenth-century French artist; through 6/13. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Tracey Moffatt: *Free-falling*." A group of 25 photographs and a video installation by the Australian artist and filmmaker; through 6/14. . . . "Richard Serra: *Torqued Ellipses*." Three monumental sculptures of Cor-Ten steel that explore the shaping of space rather than material as their primary subject; through 6/14. . . . "Dan Flavin: 1962/63, 1970, 1996." Three installations using fluorescent light and six separate fluorescent works by the late sculptor; through 6/14. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $4, $2 students and seniors.

El Museo del Barrio—"Taíno: Pre-Columbian Art and Culture From the Caribbean." The first comprehensive survey of the art of the Taíno, the dominant culture in Puerto Rico, the Dominican Republic, Haiti, Cuba, Jamaica, and the Bahamas from about 1200 A.D. to the arrival of Columbus in 1492; through 5/3. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"Robert Adam, The Creative Mind: From the Sketch to the Finished Drawing." Sixty-six drawings and watercolors by the renowned eighteenth-century architect Robert Adam, his brother and partner, James, and artists employed in their office that were selected from the 9,000 Adam drawings acquired by Sir John Soane in 1833; through 4/5. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Shiro Kuramata 1934–1991." Furniture and objects by one of postwar Japan's most influential designers; through 5/2. 100 Washington Square East (998-6780), Wed. 11–8, Tues., Thurs., Fri. 11–6, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum—"China: 5,000 Years." More than 500 artworks and artifacts from seventeen provinces of China; through 6/3. . . . "After *Mountains and Sea*: Frankenthaler 1956–1959." A survey of the artist's early paintings, including her groundbreaking *Mountains and Sea* of 1952, which laid the stylistic groundwork for her subsequent works; through 5/3. . . . "Visions of Paris: Robert Delauney's Series." An exhibition focusing on the artist's series paintings of Saint-Séverin, the Eiffel Tower, and Paris as seen through his window; through 5/24. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

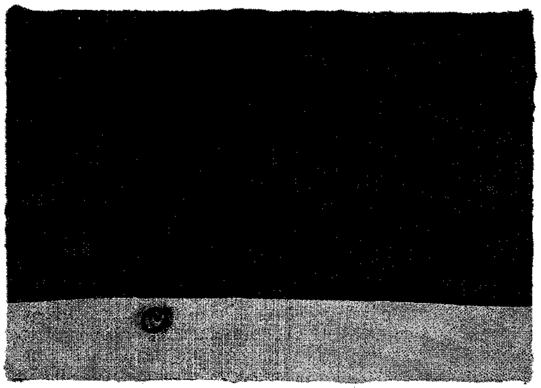
Guggenheim Museum SoHo—"China: 5,000 Years"; through 5/25. 575 Broadway, at Prince St. (423-3500), Sun. and Wed.–Fri. 11–6, Sat. 11–8 (6–8 pay what you wish); $8, $5 seniors and students.

Jewish Museum—"Still More Distant Journeys: The Artistic Emigrations of Lasar Segall." The first major United States retrospective of the preeminent Brazilian artist who was a major contributor to the development of German Expressionism and Brazilian modernist painting; through 5/10. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5; free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Paul Strand circa 1916." An exhibition of 50 rare prints tracing the artist's transition from soft-focus pictorial style to modernism; through 5/31. . . . "Augustin Pajou, Royal Sculptor." The first comprehensive exhibition of the work of the eighteenth-century French sculptor; through 5/24. . . . "Pierre-Paul Prud'hon." The first American retrospective of the works of the eighteenth-century French court painter and draftsman; through 6/7. . . . "The Nature of Islamic Ornament, Part I: Calligraphy." An exhibition surveying the development of Islamic calligraphy; through 6/28. . . . "When Silk Was Gold: Central Asian and Chinese Textiles in the Metropolitan and Cleveland Museums of Art"; through 5/17. . . . "Evocative Fragments." A selection of twentieth-century paintings, sculptures, drawings, and photographs depicting fragments of the human body; through 6/14. . . . "Honoré Lannuier, Parisian Cabinet Maker in Federal New York"; through 6/14. . . . "Elegant China Ware: Paris Porcelain in America"; through 6/14. . . . "American Ingenuity." A survey of twentieth-century American sportswear; 4/3–8/16. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum at F.I.T.—"Norman Norell." The first retrospective of the American designer (1900–1972) known for his tailoring perfection; through 4/18. . . . "Toledo/Toledo: A Marriage of Art and Fashion." Approximately 100 pieces of clothing designed by Isabel Toledo, and paintings, fashion illustrations, sketches, sculptures, and mannequins by her husband, Ruben Toledo; through 4/25. Seventh Ave. at 27th St. (217-5966), Tues.–Fri. 12–8, Sat. 10–5; free.

Museum for African Art—"African Faces, African Figures: The Arman Collection." African sculptures from the collection of the sculptor Armand P. Arman; through 4/19. 593 Broadway, bet. Houston and Prince Sts. (966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.



Talent **In her latest paintings, Mary Weatherford invokes the thin line between representation and abstraction by incorporating actual seashells and starfish in oceanlike fields of color. At Debs & Co., 529 West 20th Street; through April 29.**

Museum of American Folk Art—"Self-Taught Artists of the 20th Century: Perspectives on Patterning." A survey of works by five self-taught artists whose oeuvres are characterized by a consistent use of overall patterning, including Morris Hirshfeld, Leroy Person, Martin Ramirez, Eugene Von Bruenchenhein, and Joseph Yoakum; through 6/7. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage–A Living Memorial to the Holocaust—Permanent exhibitions of more than 2,000 photographs and 800 historical and cultural artifacts documenting the Jewish experience from the 1880s to the present, and 24 films chronicling the memories of Holocaust survivors. 18 First Place, Battery Park City (968-1800), Sun.–Wed. 9–5, Thurs. 9–8, Fri. and eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"Chuck Close." A retrospective of paintings, drawings, prints, and photographs by the American artist known for his monumental, psychologically charged portraits of artists and anonymous sitters; through 5/26. . . . "Alvar Aalto: Between Humanism and Materialism." The first United States retrospective of the works of the renowned Finnish architect, designer, and town planner, including sketches and competition drawings, models, new and archival photographs, and examples of furniture and glass; through 5/19. . . . "Fernand Léger." A retrospective of paintings and drawings by the French artist (1881–1955) from his early series "Contrastes de Formes (1913–14)," the first fully abstract works to emerge from Cubism, through his last realist paintings of construction workers of the late forties and early fifties; through 5/12. . . . "Fabrications." An exhibition developed jointly by MOMA, the San Francisco Museum of Modern Art, and the Wexner Center for the Arts, comprising a total of twelve installations simultaneously constructed at all three venues by architects and architectural teams; through 4/28. . . . "The Clutter of Happenstance: Photographs by Robert Cumming." Photographs of ordinary objects in tableaux of the artist's devising, made between 1969 and 1981; through 6/15. . . . "Maria Magdalena Campos-Pons: Spoken Softly With Mama." A site-specific installation exploring the artist's African-Cuban roots; through 5/26. . . . "Rethinking the Modern: Three Proposals for the Museum of Modern Art." Design proposals for the expansion and renovation of the Museum of Modern Art, featuring the work of the Japanese architect Yoshio Taniguchi, who was chosen in December 1997 to design MOMA's expansion and renovation, and by the Swiss architectural firm Herzog & deMeuron, and the New York–based architect Bernard Tschumi; through 4/28. . . . "Garry Winogrand: Selections From a Major Acquisition." Twenty-six photographs from a collection of 200 prints ranging in date from the fifties through the seventies that were acquired by the museum from the New York collector Barbara Schwartz through purchase and through her gift in memory of her late husband, Eugene M. Schwartz; through 5/31. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"Berenice Abbott's Changing New York, 1935–1939." A selection of 175 prints from the museum's own collection of the photographer's "Changing New York" project of the thirties that was funded by the Federal Art Project of the W.P.A. and sponsored by the museum; through 6/21. . . . "Bridging New York." An exhibition of paintings, prints, drawings, postcards, and vintage photographs exploring the role played by bridges in the creation of Greater New York; through 6/28. . . . "New York From Above: An Aerial View." Paintings depicting aerial views of the city by Spelman Evans Downer; through 6/14. . . . "A Float for All Seasons: New York's Ethnic Parades." A survey of New York City's ethnic parades; through 10/17. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Museum of the American Indian Smithsonian Institution—"Memory and Imagination: The Legacy of Maidu Indian Artist Frank Day." Works by the first self-taught Native American painter in California to depict customs of his tribe; through 5/3. George Gustav Heye Center, 1 Bowling Green (514-3888), 10–5 daily, Thurs. to 8; free.

New Museum of Contemporary Art—"Doris Salcedo." New sculpture by the Colombian artist; through 5/31. . . . "Cardoso Flea Circus." A miniature flea circus accompanied by a video documenting a performance piece; through 5/10. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"A War in Perspective, 1898–1998: Public Appeals, Memory, and the Spanish-American Conflict"; through 8/29. . . . "A Secret Location on the Lower East Side: Adventures in Writing, 1960–1980." An exhibition focusing on the writers, artists, publishers, and communities who produced publications associated with the use of the mimeograph machine from the sixties through the early eighties; through 7/25. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Militant Metropolis: New York City and the Spanish-American War 1898." A selection of newspapers, caricatures, letters, photographs, and other materials from the Society's Lathrop Colgate Harper Collection of Spanish-American War materials; through 7/12. . . . "New York Landmarks, Present and Future Direction." Photographs of New York City landmarks from the new book, *Landmarks of New York III* (Abrams) by Barbaralee Diamonstein-Spielvogel; through 8/23. . . . "Paul Robeson: Bearer of a Culture." A exhibition of photographs and memorabilia commemorating the centenary of the actor's birth; 4/1–7/12. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Jackie Winsor: Sculpture"; through 4/12. . . . "10 Years Portikus, Frankfurt, Germany"; through 4/12. . . . "Matthew McCaslin, Susan Etkin, Michael Joo"; through 4/12. . . . "Installations/Projects—Siah Armajani, Per Barclay, Shane Cullen, and Philip Napier"; through 4/12. . . . "Vertical Painting Show"; through 6/28. . . . "Wish You Luck." 22nd National and International Studio Program Exhibition; through 4/19. . . . "Meg Webster 'Pool' "; through 6/28. 22-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $4 suggested donation, $2 students and seniors.

Pierpont Morgan Library—"A Seal Upon Thine Heart: Glyptic Art of the Ancient Near East, ca. 3500–2100 B.C." A selection of seals from the Library's collection and from the Yale Babylonian Collection, the Metropolitan Museum of Art, and several private collections; through 4/26. . . . "To Observe and Imagine: British Drawings and Watercolors, 1600–1900"; through 5/3. 29 E. 36th St. (685-0008), Tues.–Fri. 10:30–5, Sat. 10:30–6; Sun. 12–6; $6; $4 students and seniors.

Abigail Adams Smith Museum & Gardens—"Sitting in Style: Fancy Chairs and Other Highlights From the Permanent Collection." Selections of nineteenth-century chairs and silver from the museum's collection; through 7/31. 421 E. 61st St. (838-6878), Tues.–Sun. 11–4 (Tues. evening to 9 in June and July); $3; $2 students and seniors.

Whitney Museum of American Art—"Bill Viola." The first full-scale overview of the work of the California-based video artist, including 15 installations, 25 videotapes, and drawings and notebooks from the past 25 years; through 5/10. . . . "Arthur Dove: A Retrospective." Paintings, assemblages, pastels, and drawings by the pioneering American modernist; through 4/12. . . . "Ad Reinhardt." Paintings and gouaches recently acquired by the museum; through 4/12. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $7 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"*Garden of Qián*, by Ming Fay." A fantasy garden of trees and fruits handcrafted from paper, wire, synthetic fibers, and layers of polyurethane; through 4/17. 120 Park Ave., at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 4/2 at 10: "Fine European and Oriental Carpets." On view from 3/28. 4/2 at 2 and 4/3 at 10 and 2: "Fine and Rare Wines." 4/6 at 5 and 4/7 at 10 and 2:30: "Magnificent Jewels." On view from 4/2.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 4/1 at 10:15 and 2: "Arcade Modern and Contemporary Paintings." On view from 3/28. 4/4 at 10:15 and 2: "Posters." On view from 3/31. 4/6 at 10:15 and 2: "Arcade Jewelry." On view from 3/31. 4/7 at 10:15 and 2: "Photographs." On view from 4/3.

Photograph by Sylvie Ball, courtesy of Debs &Co.

theater

Quentin Tarantino...Danny Hoch

Broadway

Previews and Openings

The Chairs—Ionesco's 1952 absurdist comedy—it stars two nonagenarians and 62 chairs, and not necessarily in that order—was an unexpected sellout in the West End last fall. The play now runs here, for a twelve brief weeks, with the same cast (Geraldine McEwan, Richard Briers) and, perhaps more critical, the same chairs. $35–$60. Mon.–Fri. at 8, Sat. at 2 and 8. In previews for a 4/1 opening. *Golden Theatre, 252 W. 45th St. (239-6200).*

Golden Child—A successful Chinese businessman is caught between his own culture—which has allowed him three wives—and the values of the West, taught to him by a missionary in the Philippines. Directed by James Lapine; written by Henry Hwang, author of *M. Butterfly.* $30–$50. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 4/2 opening. *Longacre Theatre, 220 W. 48th St. (239-6200).*

The Herbal Bed—Peter Whelan's drama about lurid accusations of adultery—leveled against Shakespeare's eldest daughter. Directed by Michael Attenborough; presented by the Royal Shakespeare Company. $20–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/16 opening. *Eugene O'Neill Theater, 230 W. 49th St. (239-6200).*

High Society—What a swell party this is! Music and lyrics by Cole Porter (with an assist from Susan Birkenhead); book by Arthur Kopit. Based on Philip Barry's *The Philadelphia Story,* drolly immortalized on screen by Katharine Hepburn, Jimmy Stewart, and Cary Grant. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 3/31 for a 4/23 opening. *St. James Theatre, 246 W. 44th St. (239-6200).*

Honour—A writer's life is thrown into disarray when a young journalist arrives to profile her husband. Jane Alexander, the recently departed head of the National Endowment for the Arts, leads the cast; after four years in Washington, she ought to know something about the theme. Written by Joanna Murray-Smith; directed by Gerald Gutierrez. $25–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 4/2 for a 4/26 opening. *Belasco Theatre, 111 W. 44 St. (239-6200).*

A View From the Bridge—The Roundabout's super-acclaimed production of Arthur Miller's drama reopens for ten weeks. Anthony LaPaglia stars as Eddie Carbone, the longshoreman with lustful feelings for his niece; Michael Mayer directs. $30–$60. Tues.–Sat. at 7:30, Wed. and Sat. at 2, Sun. at 3. Previews begin 4/3 for a 4/15 (re)opening. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

Wait Until Dark—Even if a girl weren't blind, she'd find it pretty unnerving to be trapped in a house with Quentin Tarantino. Unfortunately, the new production of Frederick Knott's 1966 thriller requires that Marisa Tomei be both (blind and trapped, that is) and that Tarantino, as a psychotic drug dealer, torture her. Robert Duvall and Lee Remick starred in the original Broadway version; Leonard Foglia *(Master Class)* directs the revival. $45–$60. Tues.–Sat. 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/5 opening. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

Opening
Precious Mettle

After returning to his Chinese hamlet from a business trip, Eng Tieng-Bin, the protagonist of *Golden Child,* proudly presents his three wives with a new waffle iron, a cuckoo clock, and a phonograph. But his less tangible acquisitions—a new faith, a changed outlook on education, and an overpowering desire to unbind his daughter's feet—do not blend so seamlessly into his traditional home. The newly revised memory play from David Henry Hwang, author of *M. Butterfly,* opens April 2 at the Longacre.

Now Playing

Ah, Wilderness!—Lincoln Center Theater presents Eugene O'Neill's charming—and only—comedy, which the playwright described as "a capture of a mood, an evocation [of] the spirit of a time that is dead now with all its ideals and manners and codes." Debra Monk, Craig T. Nelson, and Sam Trammell star; Daniel Sullivan directs. $45–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Vivian Beaumont Theater, 150 W. 65th St. (239-6200).*

Art—I sympathize with this play by Yasmina Reza, which was the hit of Paris in 1995 and of London in 1996, and won awards in both cities. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished by Christopher Hampton; even so, it requires high-powered actors to animate it, and happily, it gets them. As Marc, Alan Alda puts to insidious use his ability to pester with polish. Victor Garber's dapper Serge harbors under the façade of a convivial man-about-town a defensive arrogance expressed with mounting bile. As Yvan, Alfred Molina is pure perfection. (Simon: 3/16/98.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Deborah Gibson plays the girl; Chuck Wagner plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100).*

Bring In 'Da Noise, Bring In 'Da Funk—George C. Wolfe and Savion Glover's Tony-winning history of African Americans as told through tap dancing, poetry, and song. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cabaret—I question converting the Henry Miller Theatre into the Kit Kat Klub for this show, complete with poorer sight lines and tables for overpriced and distracting drinks. Otherwise, the Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Robert Brill resuscitates a very functional but also eye-catching set. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The major performances are all at least a mite off, but the supporting cast delivers staunchly. Natasha Richardson is—at last!—an authentically British Sally Bowles, but she is stolid, blatant, lacking in girlish vulnerability. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) $50–$75. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2. Cabaret, bar, and banquette seating available. Opened 3/19/98. *Kit Kat Klub, 124 W. 43rd St. (719-1300).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Bebe Neuwirth does a scissors kick or two while maintaining her comehither brand of snootiness; minimalism prevails. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Also starring Karen Ziemba, Hinton Battle, and Ernie Sabella. (Simon: 12/2/96.) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

The Deep Blue Sea—He, sadly, is best known these days as the smirking pitchman for Dodge mini-

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1776

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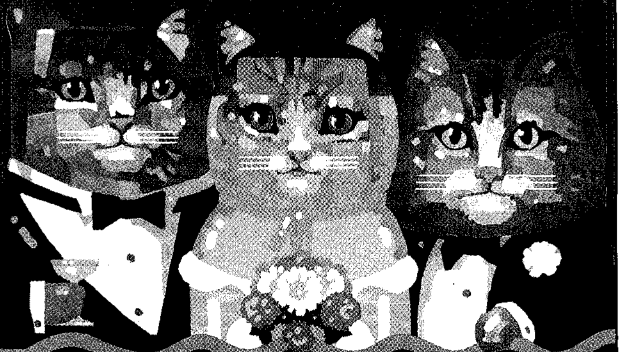
by Cole Porter from
"The Philadelphia Story"

High Society



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St. James Theatre • (212) 239-6200

vans, and she as Gwyneth Paltrow's mother. But with any luck, Edward Herrmann and Blythe Danner will reestablish themselves as sovereigns of the New York stage in this 1952 Terence Rattigan drama about a woman who leaves a dependable husband for an undependable lover. *Roundabout Theatre Company Stage Right, 1530 Broadway, at 45th St. (719-1300).*

The Diary of Anne Frank—Natalie Portman, the electrifying teen cutie from *Beautiful Girls,* stars in this newly adapted version of the 1955 play. Also starring Linda Lavin, Harris Yulin, George Hearn, and Austin Pendleton. $40–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 12/4/97. *Music Box Theater, 239 W. 45th St. (239-6200).*

Freak—John Leguizamo has proved, in various mediums and genres, that he is versatile, witty, inventive, and charming. He writes and delivers funny dialogue within his monologues, interrupts his acting to execute nimble dance steps both elegant and satirical, and creates characters with facial expressions, vocal mannerisms, and body language that blend into a riotous lingua franca. He brings these skills to his Broadway show, which purports to be semi-autobiographical and is surely, in Anatole France's great phrase, a story truer than truth. (Simon: 3/2/98.) $17.50–$55. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St.(239-6200).*

The Last Night of Ballyhoo—This romantic comedy, set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind,* is Alfred Uhry's first effort since *Driving Miss Daisy.* The wait clearly paid off; he won the 1997 Tony award for Best Play. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 2/27/97. *Helen Hayes Theatre, 240 W. 44th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thènardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Life—A contemporary street opera set in eighties Times Square. Lillias White and Chuck Cooper just picked up Tony awards for their performances. Music and lyrics by Cy Coleman and Ira Gasman; book by Coleman, Gasman, and David Newman. $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/26/97. *Ethel Barrymore Theatre, 243 W. 47th St.(239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4100).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

The Old Neighborhood—Three interconnected one-act plays by David Mamet, starring Peter Riegert, Patti LuPone, Vincent Guastaferro, Mary McCann, and Jack Willis. Directed by Scott Zigler. $45–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 11/19/97. *Booth Theatre, 222 W. 45th St. (239-6200).*

The Phantom of the Opera—Nine leads, ten years, $357 million, and almost 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100).*

The Scarlet Pimpernel—You've seen the billboard. Now come see the show. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton adapted Baroness Orczy's novel for the stage. Christine Andreas, Terrence Mann, and Douglas Sills star. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

1776—The book of this 1969 musical, the gifted Peter Stone's masterpiece, is surely one of the best ever. Thrillingly incorporating the potentially divisive issue of slavery, it succeeds in keeping us, despite our knowledge of the outcome, in a state of wonderfully paradoxical suspense. Splendid as was Peter Hunt's original production, this Scott Ellis revival very nearly matches it. It will provide you not only with three hours of choice theatergoing, but also with three very rich hours of life. Music and lyrics by Sherman Edwards. (Simon: 8/25/97.) $20–$75. Wed.–Sat. at 8; Wed. and Sat. at 2; Sun. at 1 and 6:30. *Gershwin Theatre, 222 W. 51st St. (307-4100).*

Ground Rules:

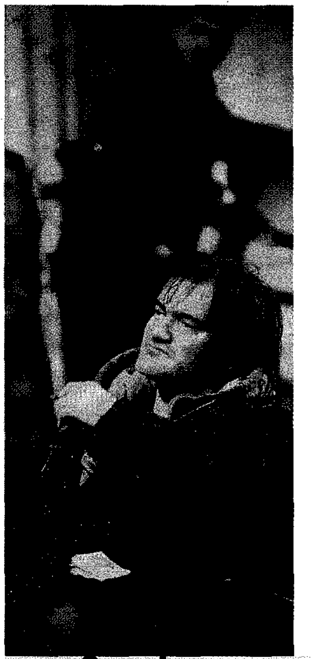
Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat,* plays the nun turned governess, and Michael Siberry plays the widower captain. $50–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

The Sunshine Boys—This Neil Simon play is a triumph of strategy. (1) It is full of one-liners: easily detachable and portable laughs. (2) The main characters, a retired vaudeville team, now hate each other, hence ever-popular insult comedy. (3) Willie Clark and Al Lewis are also Jewish, so we get audience-tickling Jewish jokes. (4) The background is show business, providing cherished showbiz humor. Add the stage-screen-and-TV-enshrined duo of Jack Klugman (Willie) and Tony Randall (Al), and it's platinum-edged-securities time. This production at the National Actors Theatre revival is rattling good fun. (Simon: 1/5/98.) $30–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 12/8/97. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*



Opening

Reservoir Dog for the Blind

In the Broadway revival of 'Wait Until Dark,' Quentin Tarantino plays a homicidal, drug-peddling sociopath—a move that will doubtless expand his repertoire and encourage his growth as an actor. Marisa Tomei follows in Lee Remick's footsteps as the blind woman he torments, and Leonard Foglia ('Master Class') directs. Opens April 5 at the Brooks Atkinson.

Off Broadway

Previews and Openings

Anadarko—Two prisoners, their jailers, and an American Indian collide. Written by Tim Blake Nelson; directed by the Long Wharf's Doug Hughes. $15. Mon.–Fri. at 8, Sat. at 5 and 9, Sun. at 7. In previews for a 4/1 opening. *MCC Theater, 120 W. 28th St. (727-7765).*

The Cripple of Inishmaan—An Irish orphan, Cripple Billy, dreams of landing a part in a Hollywood filmmaker's documentary in order to impress his beloved. The play is Martin McDonagh's first in his Aran Island trilogy and his second to open in New York this season. $40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. In previews for a 4/7 opening. *The Public's Newman Theater, 425 Lafayette St. (239-6200).*

From Above—A young widow is lured out of her grief when a young man appears at her door, claiming to be her dead husband. Written by

Photograph by Joan Marcus.

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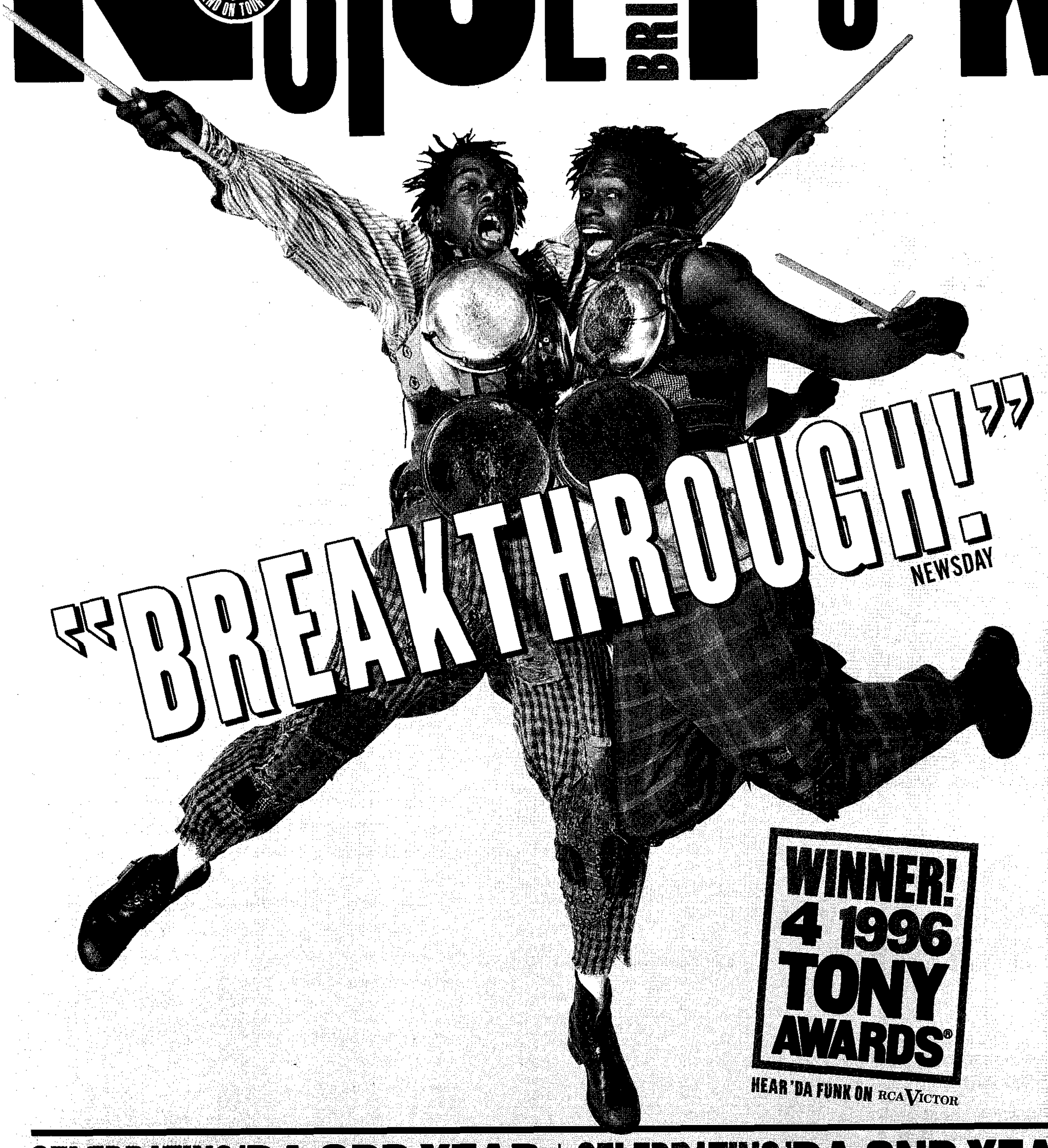

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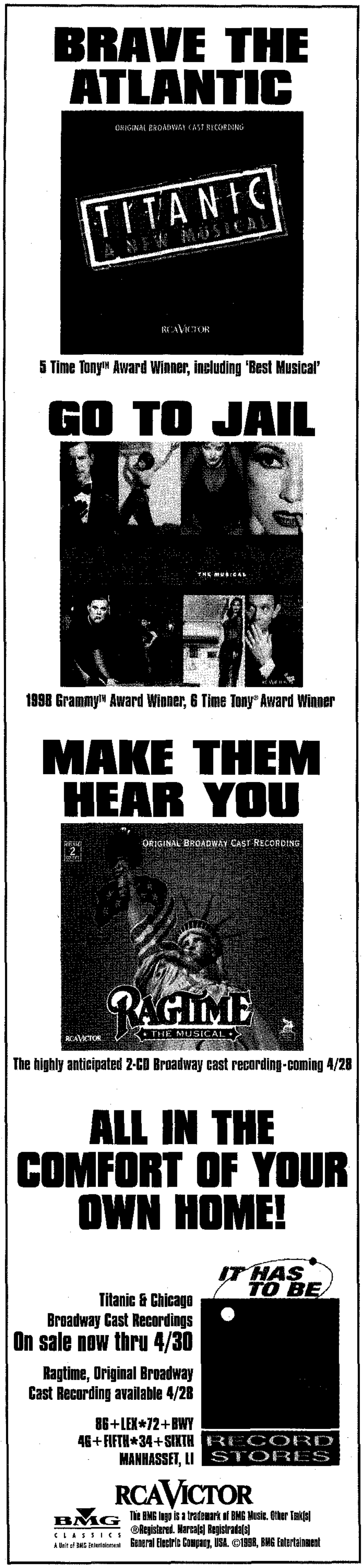

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Tom Donaghy; directed by David Warren. Starring Patricia Kalember (*Sisters, Thirtysomething*). $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. Previews begin 4/3 for a 4/21 opening. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Jails, Hospitals, & Hip-Hop—Danny Hoch, the *bandittel* from Queens, plays nine urban misfits, then spews buckets of vitriol at Jerry Seinfeld. $10–$25. Wed. and Thurs. at 8:30, Fri. and Sat. at 8:30 and 11. Opens 3/30. *P.S. 122, 150 First Ave., at 9th St. (477-5288).*

Peep Show—The latest installment in the Ronnie Larsen chronicles of New York sleaze. $30–$40. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. In previews for a 3/31 opening. *Actors' Playhouse, 100 Seventh Ave. South, at Sheridan Sq. (239-6200).*

Saturn Returns: A Concert—A nonnarrative cycle of songs about faith and longing, based on myths and hymn texts. Music and lyrics by Adam Guettel. $35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. In previews for a 4/9 opening. *The Public Theater's LuEsther Hall, 425 Lafayette St. (239-6200).*

The Summer in Gossensass—Maria Irene Fornes's tribute to Elizabeth Robbins and Marion Leah, two actresses whose passion for Ibsen led to the first London production of *Hedda Gabler*. $25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Previews begin 3/31 for a 4/7 opening. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

Now Playing

Amazing Grace—After Timothy McVeigh's conviction, Ted Kaczynski's confession, and the Texas execution of a born-again Christian, the public may not be very eager to spend more time thinking about the death penalty. But this latest drama from Blue Light Theater Company—about a murderer awaiting her execution—could well be worth looking at, because Michael Cristofer, Pulitzer-winning author of *The Shadow Box*, wrote the script and Marsha Mason plays the condemned. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Through 4/5. *Theatre Four, 424 W. 55th St. (239-6200).*

As Bees in Honey Drown—Socialite Alexa Vere de Vere—one part Hepburn, two parts eyeliner, three parts luxury addict—enlists a young author to write a screenplay about her life. Written by Douglas Carter Beane; alertly directed by Mark Brokaw (*How I Learned to Drive*). Starring Bo Foxworth and Kristine Nielson. $47.50. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Opened 7/24/97. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

The Beauty Queen of Leenane—Martin McDonagh, the Anglo-Irish playwright with the precociously long résumé, makes his American debut with this drama about an old woman's attempts to sabotage her daughter's love life. The play was one of four by McDonagh (now all of 27) to run simultaneously in London last season. $35–$40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Atlantic Theater Company, 336 W. 20th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Checking Out—A ghost and a lonely Puerto Rican cross paths in the Bronx. Written by Candido Tirado. $20. English performances on Wed.–Fri. at 8; Spanish performances on Sat. at 2 and 8 and Sun. at 2 and 6:30. *Puerto Rican Traveling Theatre, 304 W. 47th St. (354-1293).*

Dinah Was—A play about Dinah Washington, Queen of the Blues. Yvette Freeman (*ER, Working*) plays the diva—come rain or come shine; Oliver Goldstick wrote the script. $35. Tues.–Sat. at 8, Sun. at 3 and 7:30. Through 4/26. *WPA Theatre, 519 W. 23rd St. (206-0523).*

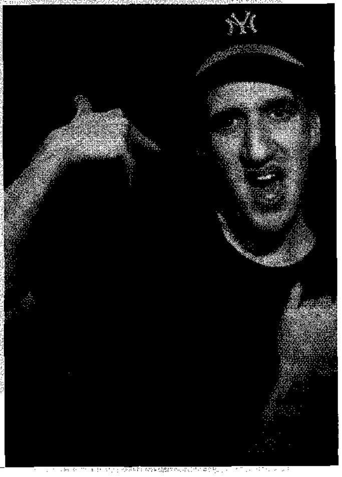
Eddie Izzard: Dress to Kill—Britain's hottest, cross-dressingest comic offers his views on dinosaurs, the space program, and being raised by wolves. $35–$40. Tues.–Sat. at 8:30. *Westbeth Theatre Center, 151 Bank St. (307-7171).*

Preview

Hip-Hop Hoch

Trying to describe a Danny Hoch performance is a little like trying to draw an acid trip with a charcoal pencil—it's more than inadequate, it's an injustice to the experience. The nine characters Hoch portrays in his new show, *Jails, Hospitals & Hip Hop* (opening March 30 at P.S. 122), might seem familiar figures—among them a white suburban teenager obsessed with gangsta rap, a heroin addict dying of AIDS in prison, and a Puerto Rican shooting victim. But Hoch doesn't just imitate these people, he inhabits and animates them. If mimicry is a process of distillation, what Hoch achieves is more alchemical, transmuting something basic like a stereotype into something rich and complex. It's exhilarating to watch, but also a little unsettling. "People are freaked out that I go to these places and delve into three dimensions," Hoch says. "Since I'm not only celebrating the characters but criticizing them as well, the audience is like, 'Whoa, if *he* doesn't know where he stands, then where do *we* stand?' " When it comes to his career, though, Hoch knows exactly where he stands—outside the mainstream. He has had more than one shot at the big time but keeps climbing out of the cannon just as he's about to be launched into stardom. Hoch, in fact, recently turned down a racially questionable role on *Seinfeld* (a story he tells in his show) because he refuses to sell out what's important to him: "I have the choice," he says, "I can go be in the various silly movies that are shooting around town, or I can go just connect with my peoples, my various peoples." Inevitably, perhaps, Hoch gets asked which of those peoples he "really" belongs to. "The question I once got from somebody after a performance was, 'Well, who are *you*?' And I thought, Well, I'm all over the show. I mean, each one of these characters—as far as a stretch as they may seem, they're really all facets of me."

Brian Farnham



Photograph by Paula Court.

Eyes for Consuela—Under Terry Kinney's highly kinetic direction, this new Sam Shepard play is as adhesive as a burr, as headstrong as a burro, and as savory as a burrito. Where else would we encounter a Mexican bandit with a double family life—one on each side of the Rio Grande—who indulges in sociophilosophical dialectics with his captive gringo? As the two men made kin by marital problems, David Strathairn (Henry) is as splendid as usual, and Daniel Faraldo (Amado), new to me, a wonderful surprise. (Simon: 3/2/98.) $35. Tues.–Sun. at 7:30, Sat. and Sun. at 3. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

A Flea in Her Ear—Bill Irwin, who proved himself a first-class interpreter of French farce in the Roundabout production of *Scapin* two years ago, now brings his directorial energies to bear on this 1907 Feydeau comedy about the misadventures of a suspicious wife. Mark Linn-Baker, last seen on his way to the forum, stars. $50. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 5/10. *Roundabout's Laura Pels Theatre, 1530 Broadway, at 45th St. (719-1300).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $40–$45. Mon., Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30; food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Good Will—Based on Jane Smiley's novella about a Pennsylvania family's disillusionment with farm life. Dana Reeve and John Bedford Lloyd star. $12. Mon.–Fri. at 8, Sat. at 3 and 8. Through 4/4. *Theatre 3, 311 W. 43rd St. (246-5877).*

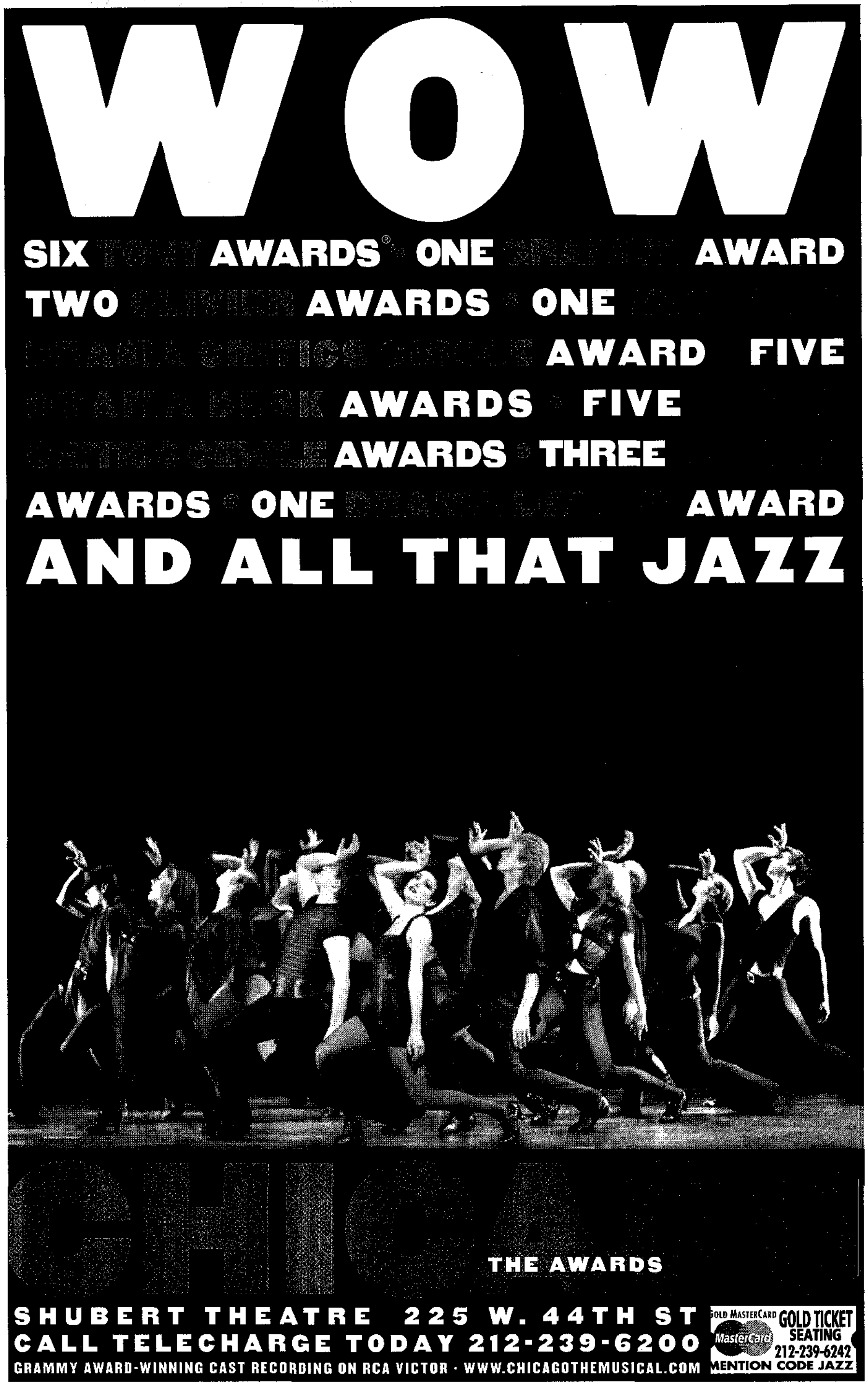
Gross Indecency: The Three Trials of Oscar Wilde—From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together an absorbing show about Oscar Wilde's 1895 trial for "gross indecency with male persons." $20–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, and Sun. at 3 and 7. Opened 6/5/97. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

Hedwig and the Angry Inch—John Cameron Mitchell—actor, director, and founding member of the Drama Dept.—wrote and stars in this rock concert–cum–musical, in which a German war bride finds herself in a Kansas trailer park and achieves self-actualization, not to mention tabloid fame, through songwriting. Featuring Stephen Trask and his downtown band, Cheater. $35. Mon at 8, Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

How I Learned to Drive—Paula Vogel's play benefits from an original slant: child molestation as an act of consenting partners, with the child as a willing participant. Miss Vogel has written a memory play about a pedophile and his big-breasted niece by marriage, Uncle Peck and Li'l Bit, names a trifle too apt to ring true. The driving lessons Uncle Peck gives Li'l Bit over the years are a slow, careful—even caring—seduction. Mark Brokaw has directed inventively. (Simon: 3/31/97). Now starring Deirdre Lovejoy and Cotter Smith. $45–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, and Sun. at 3 and 7. Opened 3/16/97. *Century Theater, 111 E. 15 St. (239-6200).*

Howard Crabtree's When Pigs Fly—An irrepressible, technicolor celebration of puns, fabric, and gay life. Its costumer and musical "conceiver," Howard Crabtree, died in June of 1996, just days after completing the revue. $45. Mon., Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $47.50–$50. Mon. and Tues at 8, Wed. at 2:30 and 8, Fri at 8, Sat. at 2:30 and 8, Sun. at 3.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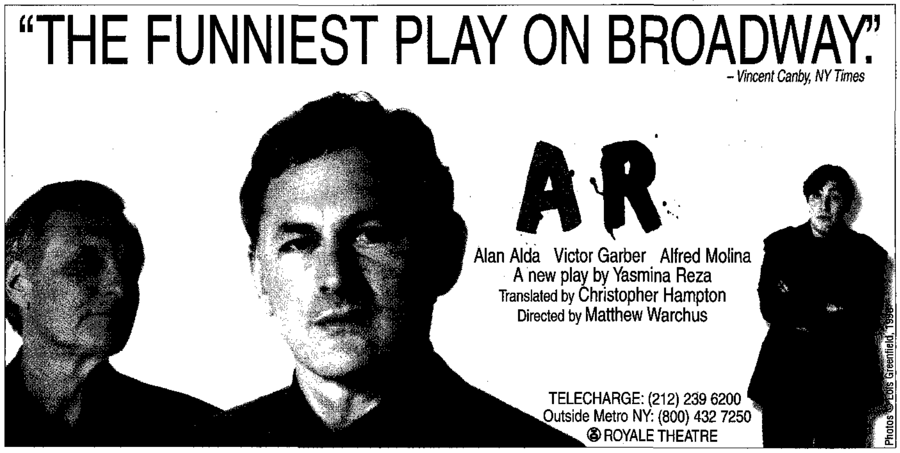
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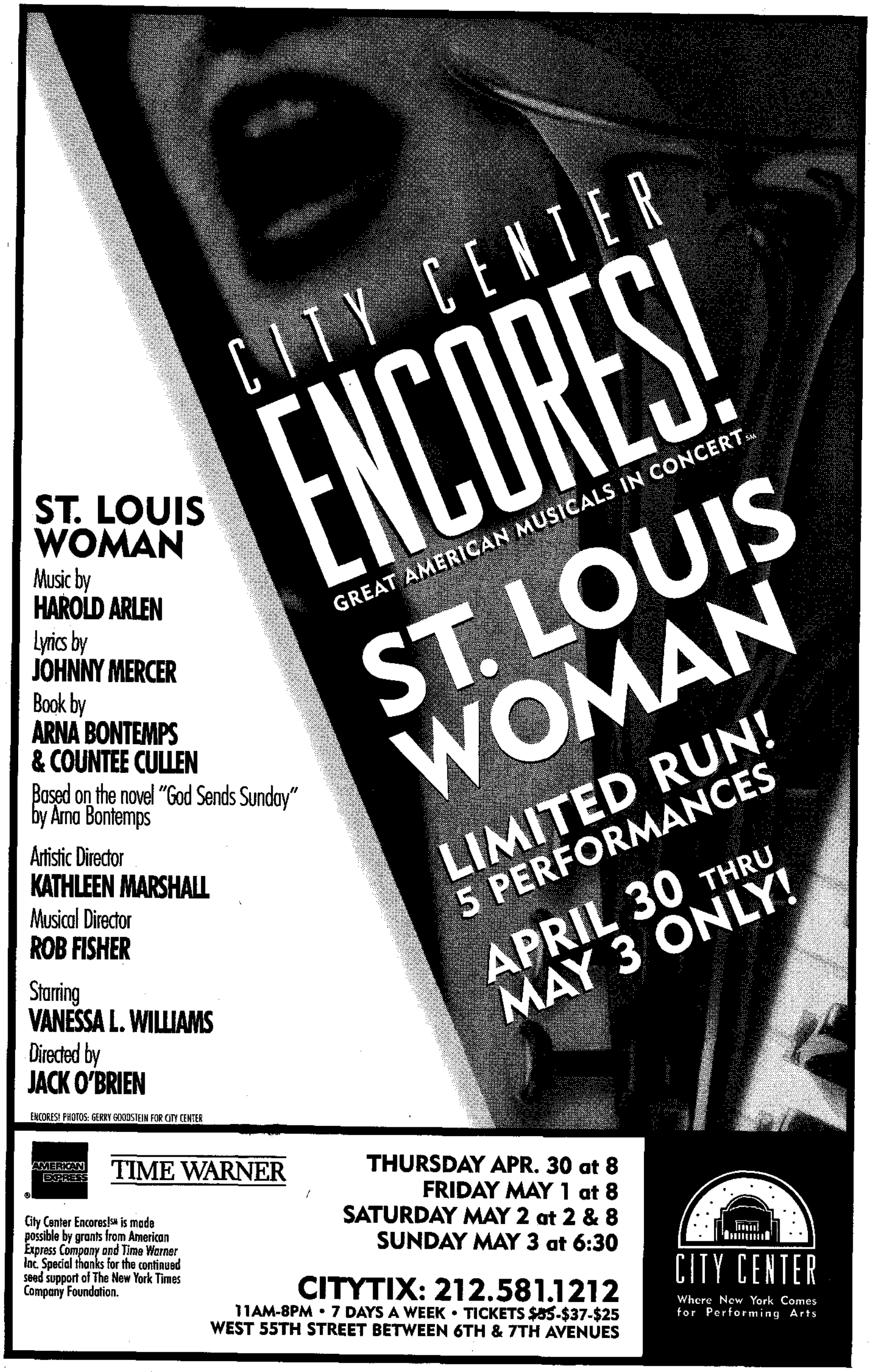
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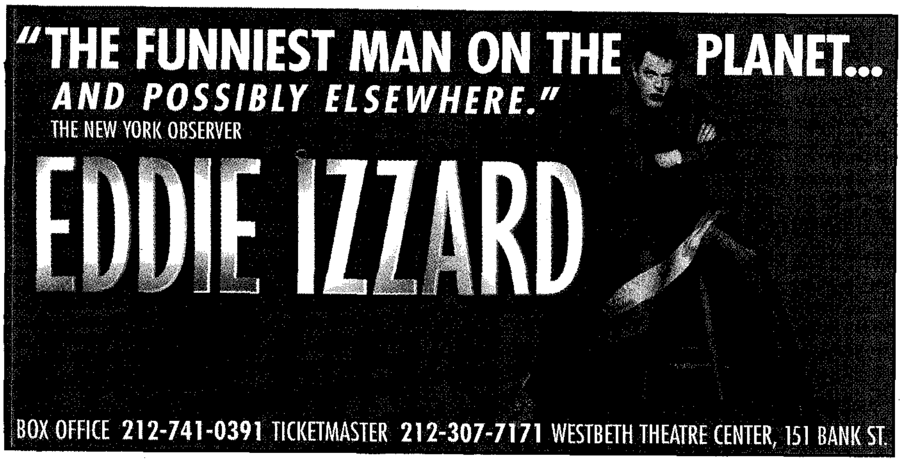
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I Will Come Back—A new musical celebrating Judy Garland's life. Written and directed by Timothy Gray, an associate of the diva; starring Tommy Femia, a cabaret performer who's made a healthy living out of impersonating her. $45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Players Theatre, 115 MacDougal St. (239-6200).*

Long Day's Journey Into Night—This O'Neill drama opens at a perfect time, considering that its sunnier, funnier analogue, *Ah, Wilderness!*, is playing just up the street at Lincoln Center. Brian Murray and two-time Tony Award winner Frances Sternhagen star; Charlotte Moore, as always, directs. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Mindgames—Marc Salem, a mentalist and former director of research for *Sesame Street*, does a slew of fancy math tricks, stops his own pulse, and predicts the contents of people's wallets. $40. Wed.–Fri. at 8, Sat. at 2, 7, and 10, Sun. at 3 and 7. *Westside Theatre, 407 W. 43rd St. (239-6200).*

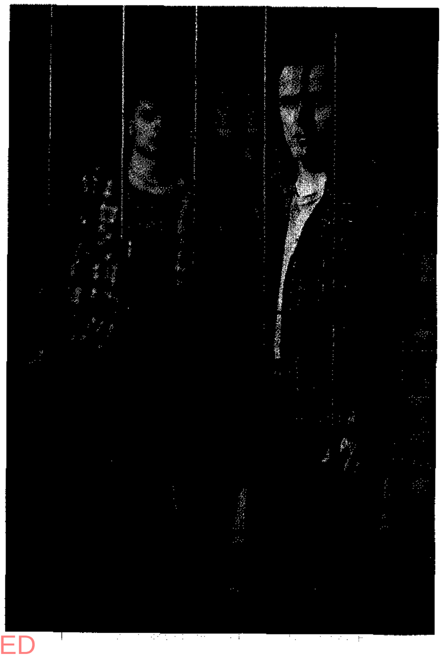
Mizlansky/Zilinsky or "schmucks"—A new comedy from John Robin Baitz about a pair of Hollywood hustlers' last-ditch effort to seal a deal. Nathan Lane, fresh from Los Angeles, where he evaded mice and other vermin, plays one of the two title schmucks; Joe Mantello, the talented young actor who directed Neil Simon's *Proposals*, directs here, too. $47.50. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. Through 4/26. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Mystery School—Tyne Daly, the powerhouse actress who nearly out-Etheled Ethel Merman in the 1989 revival of *Gypsy*, gets the stage all to herself in this site-specific production from En Garde Arts and Long Wharf Theatre. $32.50–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. Through 4/19. *Angel Orensanz Foundation Center for the Arts, 172 Norfolk St. (239-6200).*

Opening

The Hard Cell

The unheroic and generally unbecoming human response to captivity has long fascinated writer-actor Tim Blake Nelson, and he returns to this subject with verve in *Anadarko*, his new play opening this Wednesday at MCC Theater. Set in a tiny prison cell, the drama follows two Oklahoma drifters as they torment each other and fend off attacks from their jailers. "It's sort of your worst hayseed nightmare," explains Nelson, who was born and raised in Tulsa. "But I'm not writing down to this. I'm from there."



Photograph by Joan Marcus.

Never the Sinner—The sensational story of Leopold and Loeb—two wealthy, well-educated teenagers who in 1924 murdered a young boy on a whim—moves from the American Jewish Theatre, where it played to great acclaim earlier this season, to a home further uptown. $25–$45. Mon. at 8, Wed.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 3. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

R & J—A four-man, prop-free version of *Romeo and Juliet* that will likely stand out among the tragedy's many newfangled interpretations. $40. Wed.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *John Houseman Studio Theatre, 450 W. 42nd St. (239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan, from lost baggage to lost illusions, from Hertz to other hurts and frustrations. Nothing is overlooked, though some things are a mite undercooked. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $42.50–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. Opened 10/30/97. *Triad Theatre, 158 W. 72nd St. (799-4599).*

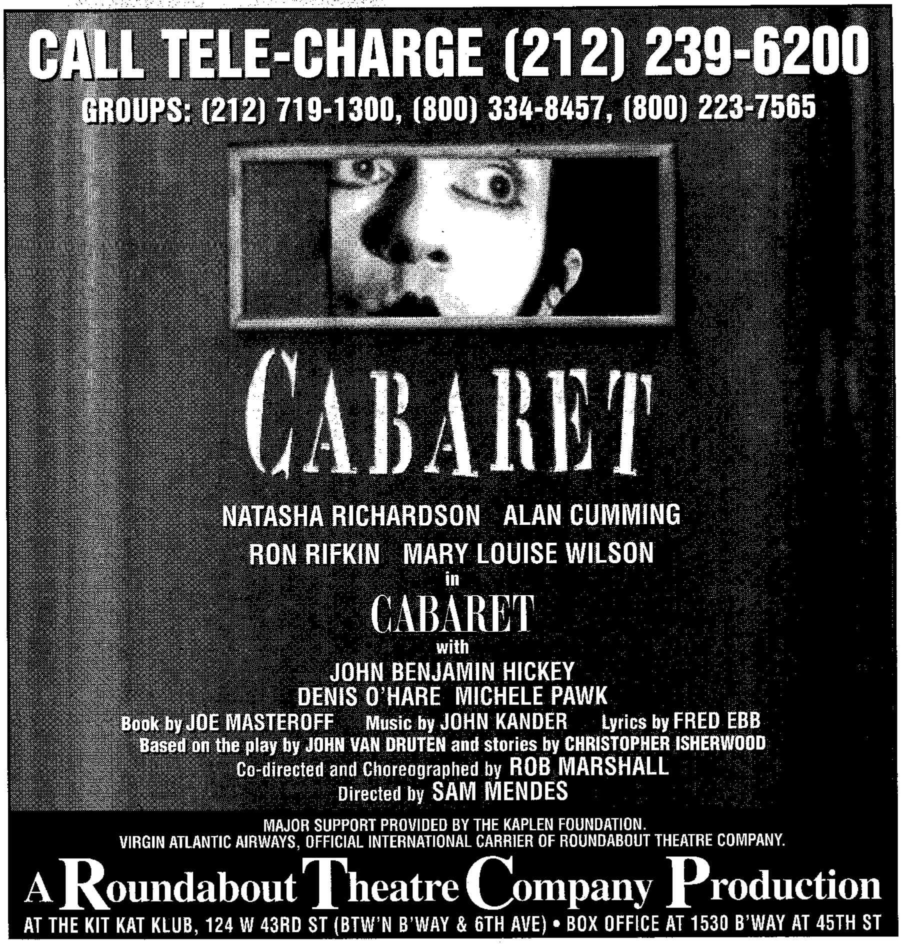
Side Man—This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven solid actors in a fine production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) $20. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 5. Through 4/10. *Classic Stage Company, 136 E. 13th St. (279-4200).*

St. Nicholas—The *other* young Irish dramatist, Conor McPherson, debuts here with this cryptically entitled play. The first ten minutes, and a few subsequent ones, mock a drama critic and are capital fun. The rest concerns said Dublin critic's trip to London in pursuit of an actress, and his entanglement there with a bunch of vampires. Thus is a Richard Brinsley Sheridan start reduced to Sheridan Le Fanu. Still, this 90-minute one-man show may be worth it for Brian Cox. He gives a bravura performance that transmutes pointlessness into poignancy. (Simon: 3/30/98.) $35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Through 4/25. *Primary Stages, 354 W. 45th St. (333-4052).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$47.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Two Pianos, Four Hands—Ted Dykstra and Richard Greenblatt, a pair of talented pianists who never made it to the recital halls, wax philosophical about pushy parents, arrogant students, and smug concert judges. $25–$45. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 2 and 6. Opened 10/30/97. *Variety Arts Theatre, 110 Third Ave., at 14th St. (239-6200).*

Visiting Mr. Green—Eli Wallach, who made his Broadway debut more than a half-century ago, stars in this new comedy about a relationship between a young man and an older Jewish widower. $35–$45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Union Square Theatre, 100 E. 17th St. (505-0700).*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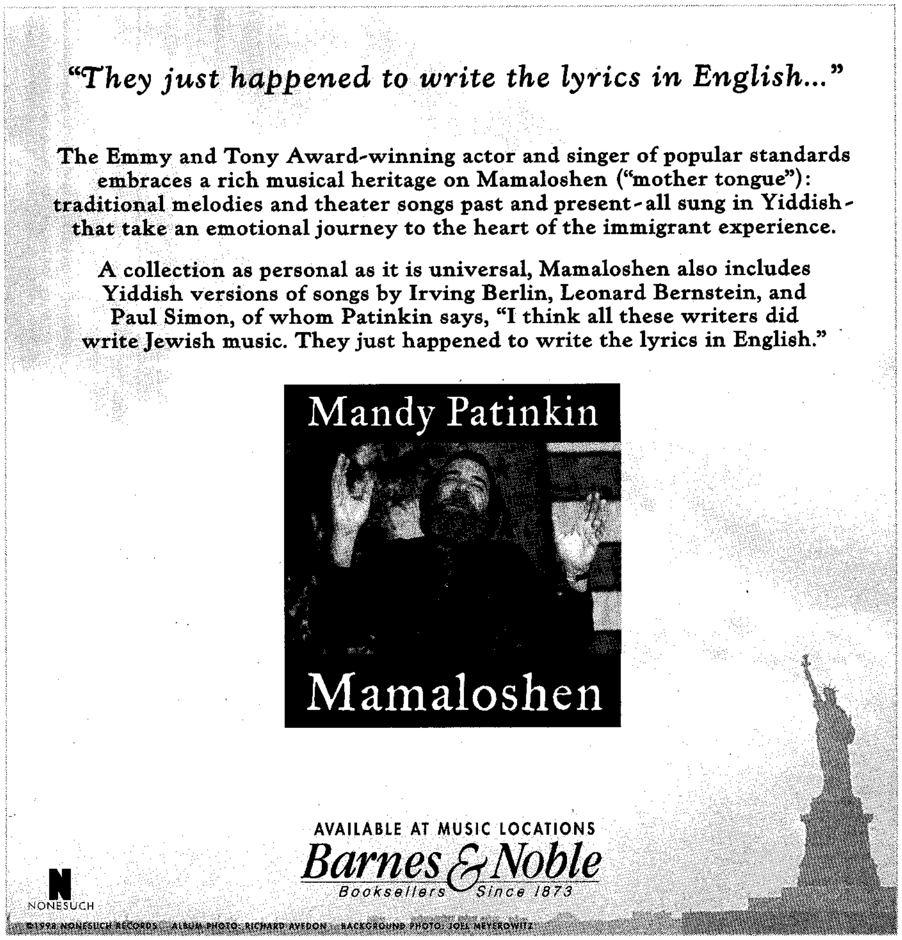
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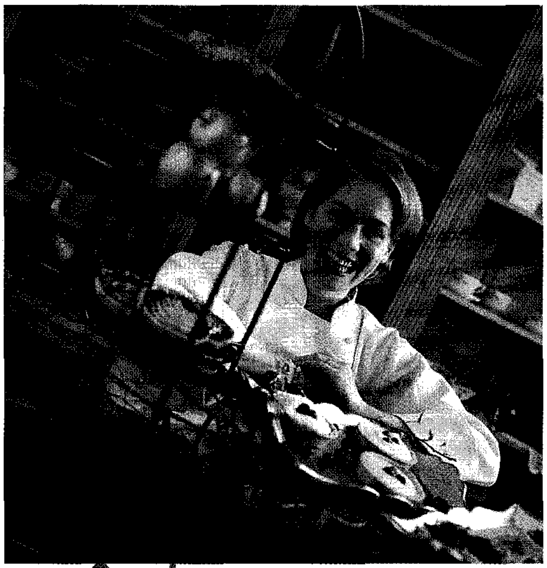

Opening
Bread and Chocolate

*Most people know Melissa Murphy for her homespun desserts at Drovers Tap Room. Now she's opened her own patisserie, Sweet Melissa, to supply her Cobble Hill neighborhood with French baguettes and croissants, cinnamon buns, savory quiches and galettes, shelves of tarts, and all the fixings for afternoon tea—which, come warmer weather, can be sipped in the garden. (*276 Court Street, near Butler Street; 718-855-3410.*)*

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Arqua—Traditional Northern Italian fare—think homemade pastas, octopus salad, Venetian shellfish soup—served in a dining room that is as spare and elegant as downtown gets. Owner Leo Pulito has an impressive wine cellar. *281 Church St. (334-1888). (E) AE, DC, DS, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Il Mattone—In a neighborhood populated by pricey destination restaurants, this affordable Italian place is a great, dependable alternative. Try the brick-oven pizza or house specialties like penne alla vodka, pollo Sorrentino, seafood scampi, and vitello saltimbocca. *413 Greenwich St. (343-0030). (I) AE, DC, MC, TM, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Taliesin—This power dining room inside the Millenium Hilton attracts its fair share of bankers and brokers with creative New American cuisine. Sample the chef's Italian-influenced fare by ordering an appetizer degustation menu or the three-course Tuscan Tastings prix fixe for $45.00. Open for breakfast, lunch, and dinner. *55 Church St. (312-2000). (E) AE, CB, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Wall Street Kitchen & Bar—As downtown grows more and more residential, its halls of finance, like this former bank building, are being converted into service establishments. This sister of SoHo Kitchen & Bar offers a similarly extensive selection of beers and wines by the glass, plus such eclectic American fare as beer-braised short ribs with egg noodles, and pizza topped with shrimp, smoked bacon, and roasted tomatoes. *70 Broad St. (797-7070). (M) AE, CB, DC, DS, MC, V.*

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

South Street Seaport

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, third floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional

Photograph by Safia Fatimi.

opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

El Charro Español—Heaps of thoughtfully prepared authentic Spanish cooking. Do yourself a favor and sample the hearty paella and the house sangria. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) AE, CB, MC, V.*

53 Grove Street Cafe—This American bistro on a charming Village side street has the requisite exposed brick walls and outdoor patio (in warm weather). There's a raw bar from which one—ac-

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Dear Mom and Dad,
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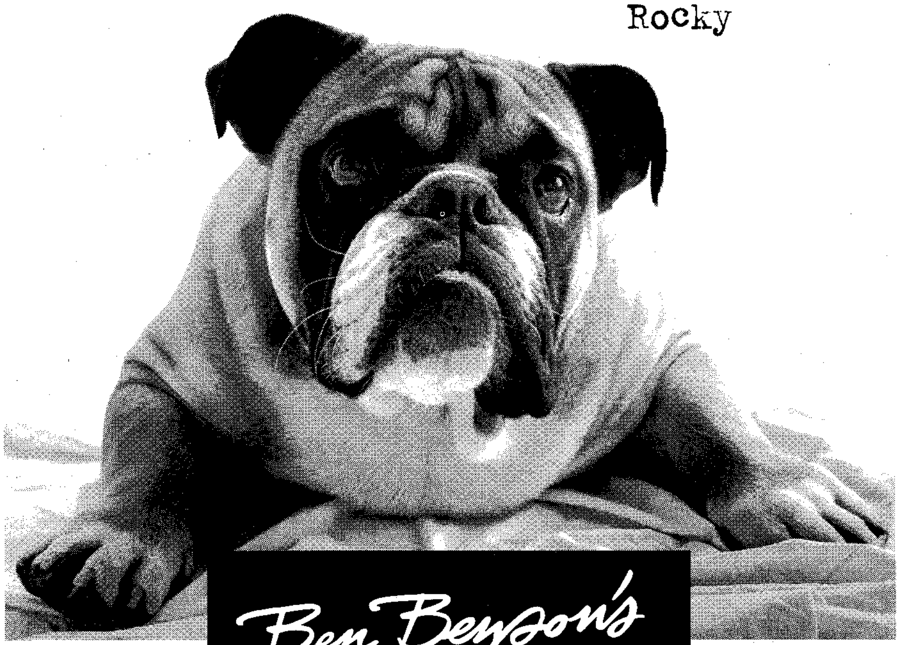
Rocky



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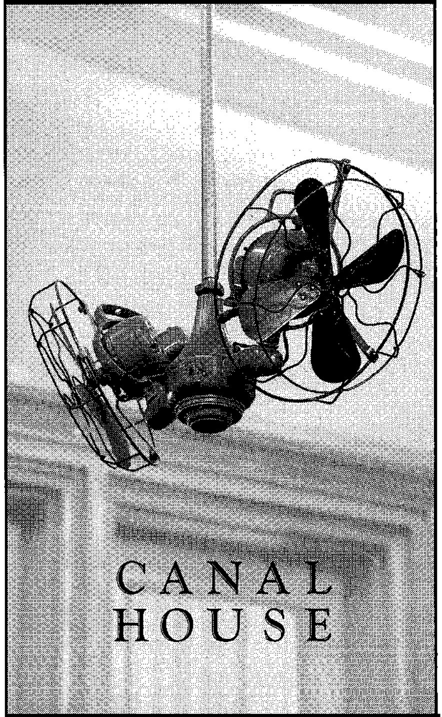

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Illustration by Jeff Jackson

tually, two—could order the plateau fruits de mer, which comes with vodka or champagne. Or try the sesame-crusted tuna with lemongrass marinade, the filet mignon in bourbon sauce, or the salmon en papillote with oranges. *53 Grove St. (924-8299). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villary. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

14th–42nd Streets, East Side

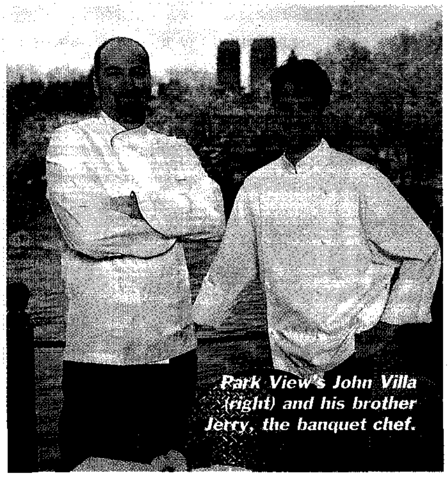
Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With

Opening
View Finders

We're into big," says Frank Cretella, co-founder with his wife, Jeanne, of TAM Restaurants Inc., a Staten Island–based company whose interborough holdings make a strong case for the credo that size *does* matter. Two years ago, the Cretellas—who got their humble start in 1981 as Parks Department concessionaires—reopened Brooklyn's Lundy Bros. seafood palace to much nostalgia-tinged ado. This week they unfurl two major new projects, lunch only for now, both in spectacular park settings. "I get excited about large spaces, great architecture, and water views," says Cretella, who's rightfully thrilled with his American Park at the Battery, a $2 million conversion of a park maintenance building into a two-story restaurant with wraparound vistas and a seating capacity of 450 (Battery Park, off State Street; 809-5508). Designer Larry Bogdanow has more than doubled the original square footage to create an upstairs catering facility, two outdoor terraces, and a private dining room and cigar lounge for all those nearby Wall Streeters, who won't quibble about forking over $19 to $26 for chef Rad Matmati's seafood lunch entrées. (Identical views are available to the less profligate for the price of a Malpeque oyster or two.) Prices are also escalating at Park View at the Boathouse, the Cretellas' extensive reconfiguration of the Central Park landmark, thanks to a $75,000 kitchen refurbishing and a host of internal improvements (new china, flatware, bistro furniture, and eventually a fireplace) that aim to transform this seasonal restaurant into a year-round destination (East Drive at East 72nd Street; 517-2233). To that end, TAM hired Spartina's gregarious general manager Peter Cassell, and chef John Villa, the critical wunderkind who was flooded with offers when he left JUdson Grill last winter. Villa, whose Asian influences are evident in lump-crab gyoza and shrimp salad with papaya and curry vinaigrette, was snared by the promise of chef vehicles like a cookbook and a packaged-food line. TAM just went public, and the $5 million IPO earmarked for new branches of Lundy's will likely pay for these extras—and, finally, for the home on the water the Cretellas have always dreamed of. Robin Raisfeld

Water world at the new American Park.


Park View's John Villa (right) and his brother Jerry, the banquet chef.

Photographs by Robert Wright.

his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

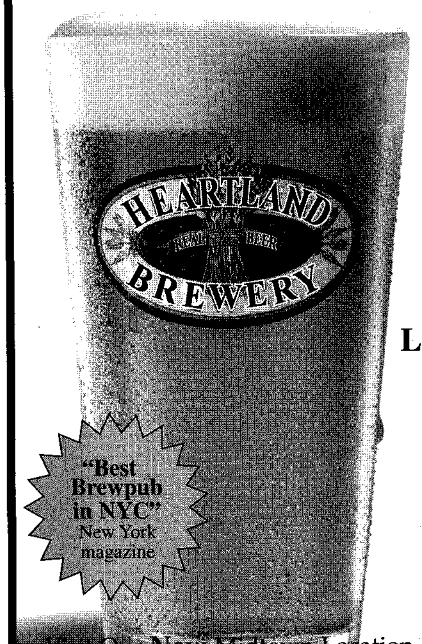
Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mendy's—This kosher midtown deli proudly claims to be New York's only Jewish sports bar and serves hearty American fare like soups, salads, steaks, and chops. *61 E. 34th St. (576-1010). Also, 208 W. 70th St. (877-6787). (I–M) AE, DC, DS, MC, TM, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*



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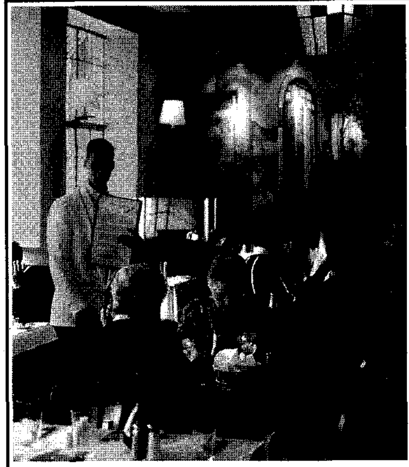

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Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Piccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformaggio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Turkish Kitchen—This crimson-walled den has long been a beacon for adventurous eaters, who come for house specialties including kebabs, seafood and a variety of Turkish appetizers. *386 Third Ave., nr. 27th St. (679-1810). (M) AE, DC, DS, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

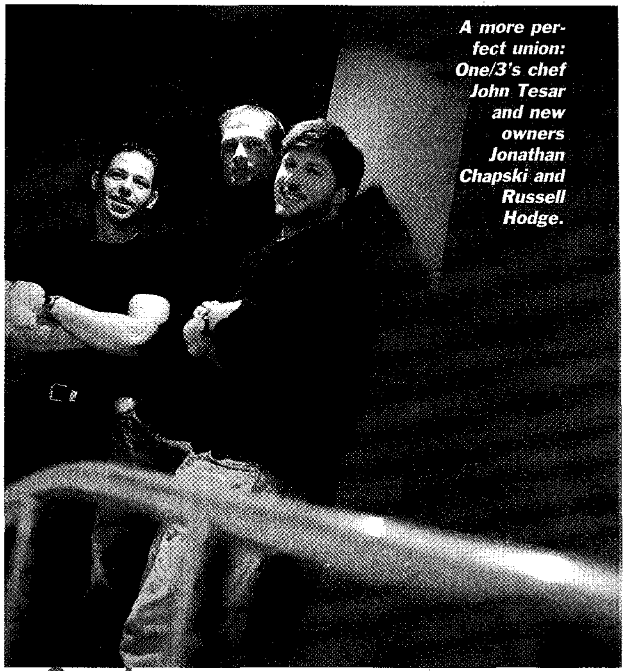
World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Bice—It's always buzzing at this midtown Italian hot spot, where the fashionable crowd takes a hiatus from air-kissing to partake of dishes like lobster salad with baby vegetables, porcini risotto, and veal chop Milanese. *7 E. 54th St. (688-1999). (E) AE, DC, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (682-2700). (I) AE, DC, MC, V.*



A more perfect union: One/3's chef John Tesar and new owners Jonathan Chapski and Russell Hodge.

Opening

Roll Out the Barrow

After a brief hiatus, the old 13 Barrow reopens under new management as One/3, with more emphasis on serious food and less on cooler-than-thou atmosphere. Chef John Tesar returns to head the kitchen, with an eclectic international menu—everything from sesame-and-wasabi-spiced salmon tartare to vinegar-spiked hanger steak and braised short ribs, plus a late-night menu and nine designer pizzas. (13 Barrow Street; 633-6337.)

Domingo—The opera star's very own Spanish kitchen right in midtown Manhattan. Downstairs there's a Castilian-style tapas bar; upstairs, a more formal dining room with dramatic skylights. Drop in for churros y chocolate, or make a full meal of the regional Spanish specialties such as paella Valenciana. *209 E. 49th St. (826-8269). (M–E) AE, DC, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pas-

Photograph by Amy Freeth.

ta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $44 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (339-6719). (E) AE, CB, DC, MC, V.*

Monkey Bar—Chef Kurt Gutenbrunner left David Bouley's kitchen to man the stoves at midtown's elegantly reconstructed Monkey Bar. His refined style—deliberately devoid of most butter, cream, and rich sauces—is evident in chestnut soup with Armagnac prunes, yellowfin-tuna tartar, venison stew with herb spaetzle, and scallops with vanilla endive and tropical fruits. *60 E. 54th St. (838-2600). (E) AE, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

The Park Restaurant—The plush surroundings in this new hotel-lobby restaurant are much fussier, but no more elegant, than the French-American fare concocted by ex–Lespinasse chef Fabrizzio Salerni. Sample dishes include porcini risotto, yellowfin-tuna tartare in wheat crust, steak-frites, and pan-roasted halibut in crispy rice paper. Piano music performed nightly, and cigar smokers have their own private lounge in which to indulge. *109 E. 56th St. (750-5656). (E) AE, MC, V.*

Peacock Alley—Under talented new chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

Shinbashi—After nearly a quarter of a century, this elegant Japanese restaurant is still an oasis in the frenzy of midtown. Owner Fumiko Hosoda offers a traditional menu of tempura, sukiyaki, teriyaki, and sushi, plus an array of chef's specialties. *280 Park Ave., at 48th St. (661-3915). (M) AE, CB, DC, MC, V.*

Tatou—Gilded-plaster satyrs, cherubs, jazz onstage, and New American cuisine. Executive chef Neal Myers, formerly of Ben Benson's, transports his expertise with meats and creatively prepared seafood, like pepper-crusted tuna with winter squash and black vinegar sauce, and crab cakes accompanied by cole slaw rolls. Try something from the extensive raw-bar menu. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in

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The New York Times
review of Peacock Alley
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here's a quick
summary:

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I have had this year
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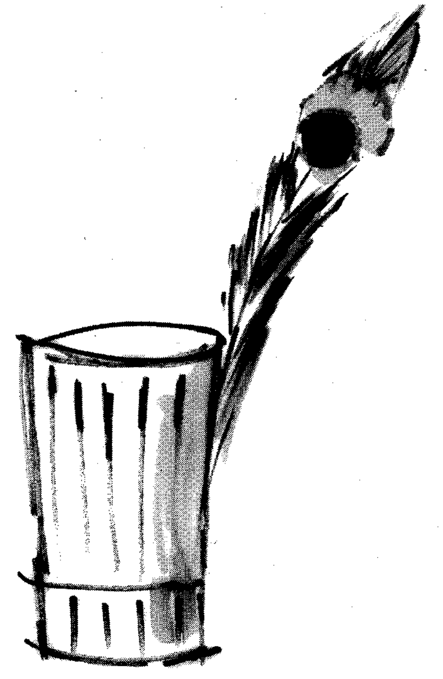
-Ruth Reichl



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winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

C2 at the China Club—The restaurant at the newly relocated China Club is conspicuously upscale for its Eighth Avenue address and surprisingly calm for its affiliation with the dance club upstairs. Chef Eban Ross has created an eclectic menu of Asian-influenced dishes like tuna-and-salmon tartare with daikon-hijiki slaw and braised lamb shank with maple-roasted acorn squash. *268 W. 47th St. (398-3800). (M–E) AE, DC, DS, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millennium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

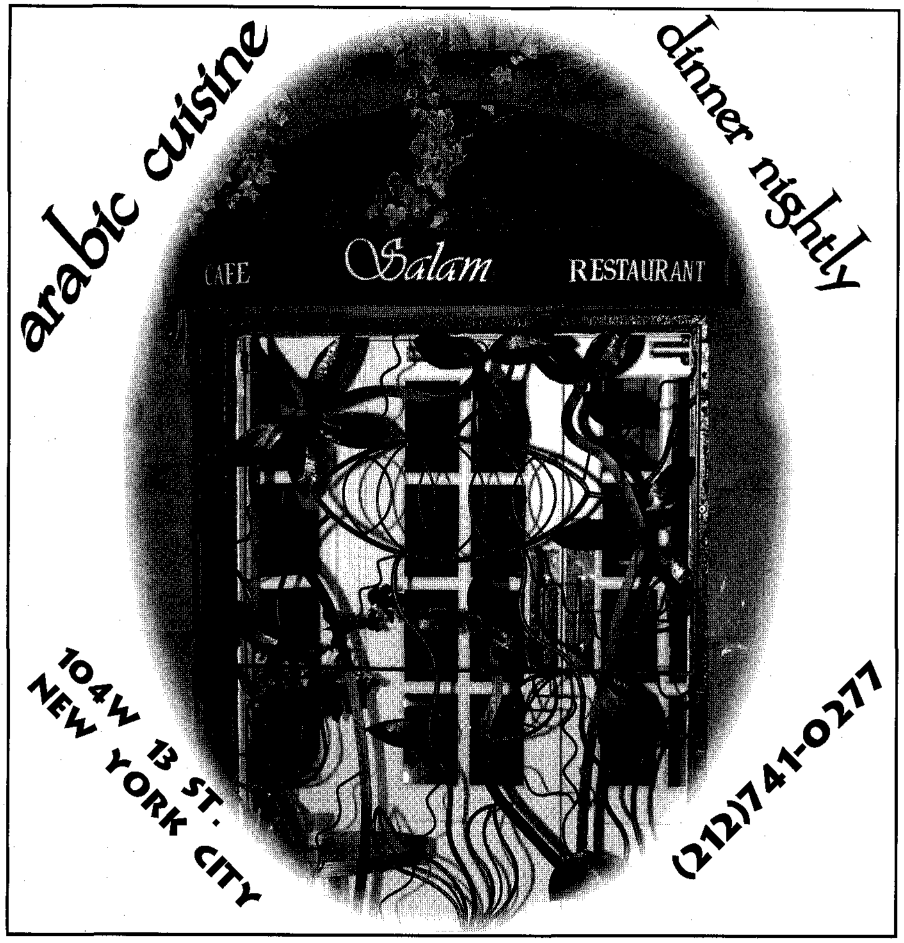
Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*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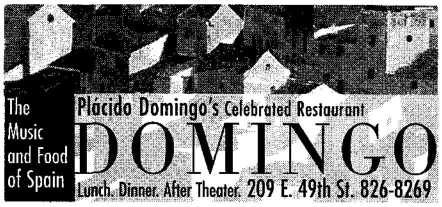
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Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Molyvos—This interpretive Greek restaurant a stone's throw from Carnegie Hall is a large, stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. Sit at one of the tables up front for drinks and meze, or indulge larger appetites with dishes like grilled octopus, rabbit stifado, and vegetable dolmades. *871 Seventh Ave., nr. 55th St. (582-7500). (M) AE, DC, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Pierre au Tunnel—Traditional French cuisine, served in thoroughly charming and comfortable surroundings. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

SeaGrill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, lobster salad with couscous in spicy lobster oil, and pepper-seared tuna steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (E) AE, MC, V.*

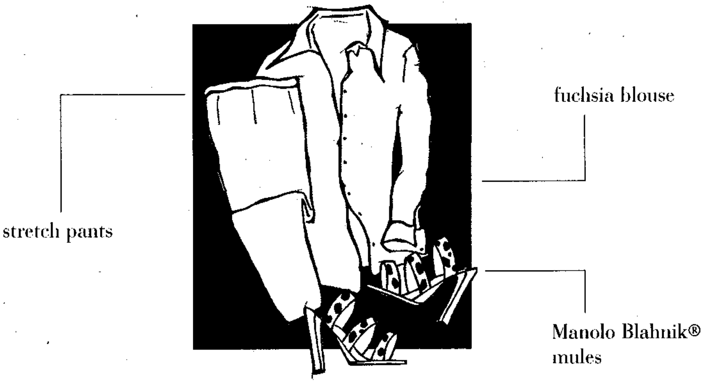
Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu. Tchotchkes can be had at the "general store" souvenir stand, and cigar smokers have their own room in which to exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meatlovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

Victor's Cafe 52—A venerable neighborhood haunt with tropical flair. Try the Cuban sandwich or the roast suckling pork. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Café Botanica—This American restaurant in the Essex House hotel is an airy, plant-filled respite from



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the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of poached tuna Niçoise and rack of lamb. *160 Central Park So. (484-5120). (E) AE, DC, DS, MC, V.*

California Pizza Kitchen—With its 27 varieties of wood-fired pizzas from the open kitchen, CPK has finally arrived in New York City. Of course, those varieties include Thai-chicken and BLT pizzas. There is also a kid's menu. All menu items are under $10. *201 E. 60th St. (755-7773). (I) AE, DC, DS, MC, V.*

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen, turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is by some very high-profile, and surprising, nonprofessionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Pondicherry—Although the entrance is situated directly next to the Paris Theatre, this new restaurant is somewhat sequestered down a flight of stairs. But the serene, comfortable environs are anything but cramped. Filmmaker Ismail Merchant is credited with contributing several recipes to chef Jean-Luc Kieffer's French-Indian menu. Some representative dishes include bouillabaisse, chicken biryani, Mauritius-style lamb, and grouper in banana leaf "papillote." *8 W. 58th St. (750-7474). (M) AE, MC, TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Allora—This cozy restaurant appeals to neighborhood regulars looking for gently priced Italian standards like osso buco and linguine pescatore. For the fish lover, crab cakes and Dover sole would make an ideal order. *1321 First Ave., at 71st St. (570-0384). (I) AE.*

The Boathouse—This is a glorious oasis in Central Park where you'll find an extensive American menu, featuring such enticing dishes as the "lobster Martini," house-smoked, pan-roasted swordfish, and grilled veal chop with truffled mashed potatoes. For postprandial excitement, rent a bicycle, a rowboat, or a gondola. Live jazz Monday through Thursday. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

Giovanni 25—This elegant regional Italian restaurant has a loyal neighborhood following that partakes of a menu heavy on game and dishes luxurified with seasonal truffles. Try the Dover sole and the black risotto with cuttlefish. *25 E. 83rd St. (988-7300). (M–E) AE, DS, MC, V.*

Hurricane Island—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers a better-than-average selection of microbrews with bottles from Belgium and Germany. *1303 Third Ave., at 75th St. (717-6600). (M) AE, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

Mesa City—Bobby Flay's uptown bastion of innovative southwestern fare offers dishes like mango-glazed tuna steak and tortilla-crusted grouper. The bar attracts regulars with the house margarita, spiked with cactus-pear juice, and its selection of twenty brands of tequila. *1059 Third Ave., nr. 62nd St. (207-1919). (E) AE, DC, DS, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

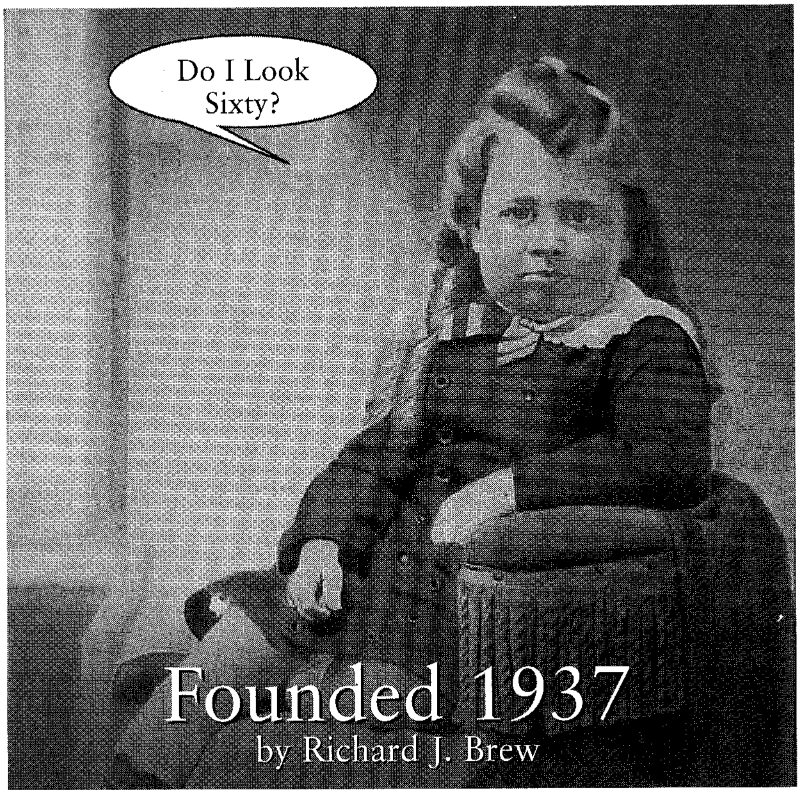
Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*



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Illuminated fountain displays at night, with music, fireworks and concerts, too. Brandywine Valley, 610-388-1000.

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Celebrate America's birthday with more than 40 free events, concerts, food and fireworks. Our "Philadelphia, the place that loves you back" Parade starts on July 4 at 6:00 on the Benjamin Franklin Parkway. For special packages, call 1-800-770-5883 or 800-668-5724.

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Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Mendy's West—This kosher deli proudly claims to be New York's only Jewish sports bar and serves hearty American fare like soups, salads, steaks, and chops. *208 W. 70th St. (877-6787). (I–M) AE, DC, DS, MC, TM, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The $42.50 dinner prix fixe, available Sunday through Thursday, is a great deal. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouth-watering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Pearson's Texas Barbecue—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much farther than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). (I) ($).*

Bronx

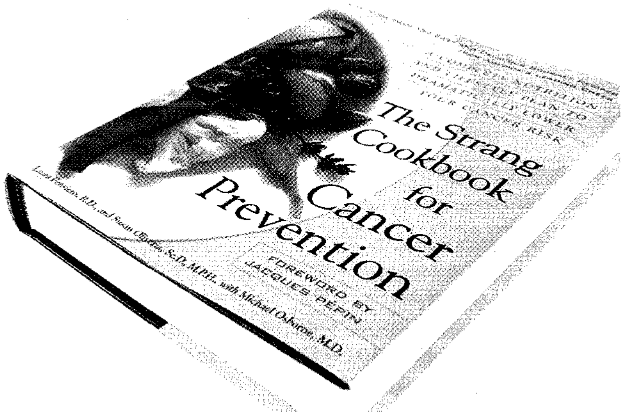
Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

In Print **In *The Strang Cookbook for Cancer Prevention* (Dutton; $29.95), top chefs like Gray Kunz, Charlie Trotter, and Lidia Bastianich offer surprisingly satiating recipes that employ proven cancer-fighting ingredients (foods rich in anti-oxidants and phytochemicals). Working with Dr. Michael Osborne (president of the Strang Center, the prevention institute affiliated with New York Hospital–Cornell Medical Center), dietitian Laura Pensiero and Strang researcher Susan Oliveria outline a complete nutrition plan, demonstrating how diet and exercise can improve the odds against disease.** **GILLIAN DUFFY**

Photograph by Steven Freeman.


The Strang Cookbook for Cancer Prevention
Foreword by Jacques Pépin
Laura Pensiero, R.D., and Susan Oliveria, Sc.D., M.P.H., with Michael Osborne, M.D.

"This is MY PHiLADELPHiA"

Bill Cosby

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Federico García Lorca...*No Time to Die*

John Leonard's TV Notes

The Court-Martial of Lt. Calley (3/31; 8 to 9 P.M.; Court TV) reminds us on the occasion of the thirtieth anniversary of the My Lai massacre that the brass got away scot-free with the murder of more than 100 "Oriental human beings" while even the lowlife Charlie Company platoon served only four years of a life sentence before being paroled. Stanley Karnow, John Sack, Ron Ridenhour, and William Westmoreland are interviewed, snatches of testimony read, and the lust for a glorious "body count" recalled. This is the first of six Court TV documentaries on "The Greatest Trials of All Time."

No Laughing Matter (4/1; 9 to 11 P.M.; USA) revisits the ravages of alcoholism to which Suzanne Somers has previously testified, this time from the point of view of the child victim (Chad Christ) of a parent's addiction (Somers herself). Earnest performances, worthy message, been-there and ho-hum movie.

The General Hospital 35th Anniversary Show (4/2; 10 to 11 P.M.; ABC) is for those of you who care enough about Luke and Laura to spend a prime-time hour looking back, often in black-and-white, on all those yesteryears since JFK was president and the Beatles new to Sullivan. Jack Wagner, John Stamos, Finola Hughes, Rena Sofer, and Maurice Benard are interviewed as if they had solved the Cuban Missile Crisis.

Last Rites (4/4; 8 to 9:30 P.M.; Starz!) asks us to believe that a bolt of lightning in the middle of his electrocution would not only reform serial killer Randy Quaid but also endow him with a psychic capacity-by-sudden-seizure to visualize violent crimes by other people in the present and the future. His psychologist, the wonderful Embeth Davidtz, believes him, and so does his lawyer, a glowering A. Martinez. The warden, Clarence Williams III, beholden as he is to a death-penalty-promoting governor, refuses to. Even reborn, a bald Quaid is scary enough to inspire qualms. Well-acted, moodily directed, nicely twisted, anticlimactic.

Dogboys (4/4; 9 to 11 P.M.; TMC), in which Dean Cain, who seems to have lost his sense of humor since the cancellation of *Lois & Clark,* finds himself inadvertently working undercover in a sadistic prison, for Assistant District Attorney Tia Carrere, to expose a Bryan Brown operation that uses inmates as prey in a hunting-party game with German shepherds, is interesting primarily in its answer to the question of what ever happened to Ken Russell. What happened is that he is directing a movie on cable television, and he's not bad.

Getting Personal (Mondays, starting 4/6; 8:30 to 9 P.M.; Fox) asks us to laugh at Duane Martin and Jon Cryer as, respectively, the salesman-producer and the "techno-stud" at a midtown Chicago commercial production company run by Elliott Gould, especially after Vivica Fox becomes their boss. There are the usual Porsche, penis, and protection jokes, as well as a videotape of Jenny McCarthy naked, not to mention Vivica's mother shacking up with the man who was the boy who took Vivica to her high-school prom. But if Martin and Cryer try too hard, Fox is dynamite even when she's not trying, and there's one hilarious disco scene next week.

Push (Mondays, starting 4/6; 8 to 9 P.M.; ABC) brings injured Olympic athlete Adam Trese to Cal Southern University as a gymnastics coach, where all the student athletes, whether they're running track, balancing beams, or merely wet, seem to be warming up for *Baywatch.* Nevertheless, for a troubled network, this seems commercially promising. Plus we get to see a lot of competition and at least one dead body. The accomplished Eric Laneuville directs the pilot.

Oklahoma City: A Survivor's Story (4/6; 9 to 11 P.M.; Lifetime) docudramatizes the experiences of a U.S. Customs employee (Kathy Baker) in the federal building when McVeigh bombed it, her rescue by traumatized firemen (including Patrick Cassidy), her survivor guilt and her troubled marriage and her subsequent identification of McVeigh from flashback memory of his scouting visit to her office. (He did know about the day-care center!) It's a scrupulous job, honorably attentive to the vicissitudes of recovery, and Baker, as always, is splendid.

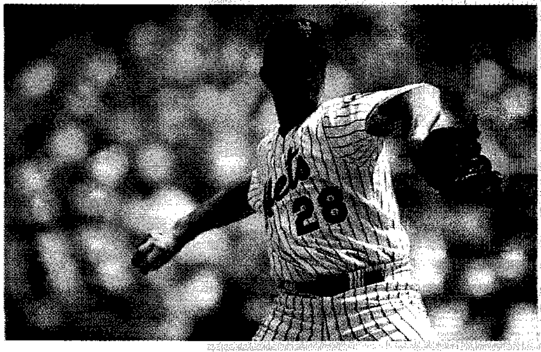
The Written Word

The Favorite Poem Project—4/1 at 8 P.M.: A reading with Laurie Anderson, Ed Bradley, the Reverend Calvin Butts, Geraldine Ferraro, Hugh Hardy, Bill T. Jones, Garrison Keillor, Ned Rorem, Arthur

Sports

The Metropolitans' Opera

Financially speaking, the 1998 New York Mets are an embarrassment. The tightwad team opening the season at Shea March 31 can't boast a single player making more than $5 million. Thrift like that may play in minor-market burgs like Milwaukee and Cincinnati, but this is New York, for crying out loud—city of Trump and the $9 movie ticket. The Bombers are doing their part: Yankees players will rake in more than $70 million this year, tops in the majors. By contrast, the Mets, who don't even break the $50 million mark, are low-rent little-leaguers. They were last year, too, when early on their performance looked to be as cut-rate as their payroll. But the Amazin's surprised everyone by revealing a secret deposit of heart and grittiness, a reserve they spent exorbitantly, especially in the late innings. Behind bargain-basement ballplayers like Rick Reed, Bobby Jones (pictured), Edgardo Alfonzo, and John Olerud, the '97 Mets had 47 come-from-behind wins—25 in their last at-bat. At times, they were more fun to watch than Diamond Joe Torre's defending world champs. Nonetheless, this off-season brought expectations that manager Bobby Valentine and GM Steve Phillips would finally conspire to bring in a ringer, someone with a big bat, a big arm, a big bank account. Mega-names like Gary Sheffield, Kevin Brown, and Pedro Martinez were pondered but never procured. Instead, more bargains were had—chief among them pitchers Al Leiter and Dennis Cook from the fire-sale Marlins. Valentine insists that just because the label says New York doesn't mean the product has to be pricey. "I don't think there's any obligation to go out and get independent contractors who come in and show their wares and wear the Mets uniform for a year and then leave town," he asserts. Such shocking budget-mindedness is forgivable only if the Mets overachieve in the manner to which their fans have grown accustomed. That's not inconceivable. A talent like Bernard Gilkey would be hard-pressed to re-create his season-long slump of '97, and though Todd Hundley will be out until the All-Star break, Olerud and Alfonzo have enough pop in their bats to cover for him. As for pitching, that's one area in which the Mets *can* claim a little wealth, and it's likely, Valentine says, that some of it will be traded to further improve the club. His prognosis for the season? "I think we're going to have a good team," he says—sparingly. BRIAN FARNHAM



Photograph by Al Bello/Allsport.

Schlesinger Jr., and Suzanne Vega. Town Hall, 123 W. 43rd St. (274-0343, ext. 18); $10.

"Literature and the Memoir: Isabel Allende, George Steiner"—3/30 at 8 P.M.: The novelist and the literary critic discuss the genre. Unterberg Poetry Center, 92nd St. Y, 1395 Lexington Ave. (996-1100); $12.

Patrick McGrath—3/31 at 7:30 P.M.: Reading from *Asylum*. Barnes & Noble Chelsea, 675 Sixth Ave., at 21st St. (727-1675); free.

Five Borough Reading Series: Queens in Focus—3/1 at 7:30 P.M.: At Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Beatrix Gates—3/31 at 7 P.M.: Reading from recent work. Different Light, 151 W. 19th St. (989-4850); free.

Stanley Kunitz—3/31 at 8:30 P.M.: Hosted by Rick Pernod. An Beal Bocht Cafe, 445 W. 238 St. Riverdale, Bronx (718-549-5192); free.

Stone and Steel: Paintings and Writings Celebrating the Bridges of New York City—4/2 at 6 P.M.: Anne Jackson, Rita Moreno, Isaiah Sheffer, Vicki Karp, and Mary Stewart Hammond read from this new book. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5.

Lectures and Panels

Poetry Writing Workshop With Gertrude Morris—4/2, 4/9, 4/16, 4/23, 4/30 at 5 P.M.: An opportunity to foster growth in style and form. The New York Public Library's Hudson Park Branch, 66 Leroy St., at Seventh Ave. S. (243-6876); free.

"Presidentially Speaking"—3/31 at 7:30 P.M.: Peggy Noonan, who served as a special assistant to President Ronald Reagan and a speechwriter to the campaigning George Bush, will speak about her life and work. St. Luke's School, 487 Hudson St. (924-5960); $30.

The New York Design Center—4/2 at 3:30 P.M.: Seven tastemakers and interior designers including Bunny Williams, Kitty Hawks, Marian McEvoy, and Angus Wilke speak on "12 Steps to Style," "Lies My Mother Told Me About Decorating," and "25 Years of Interior Design." 200 Lexington Ave., at 33rd St. (767-6270); $15 includes tea, cocktails, and appetizers. Proceeds will be contributed to Evelyn H. Lauder Breast Cancer Research Foundation.

"ArtSci '98: Seeding Collaboration"—4/4 and 4/5 at 10 A.M.: A public symposium on the social, political, economic, and aesthetic impact of technology on culture. The Great Hall at Cooper Union, Third Ave. at 7th St. (353-4195); $35 for one date, $60 for both.

Robert De Niro at the Actors Studio—3/30 at 7:30 P.M.: An in-depth interview about the actor's life and career. The New School, Tishman Auditorium, 66 W. 12th St. (229-5859); $245 for seven sessions with various actors.

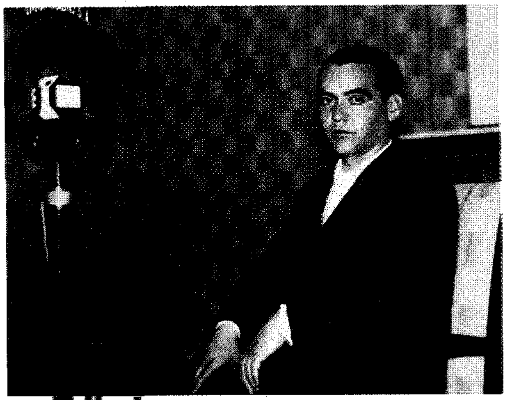
Tours

Turtle Bay and Tudor City—4/2 at 12:30 P.M.: Discover two of the city's secluded and architecturally distinctive enclaves. Meet at the southeast corner of 49th St. and 2nd Ave. (935-3960); $10.

Gramercy Park—4/3 at 11 A.M.: Explore the architectural and literary heritage of one of New York's most interesting neighborhoods. Meet at the northwest corner of 14th St. and Third Ave. (935-3960); $10.

Foods of New York: A Walking and Tasting Tour—4/5 at 11 A.M. and again at 2: A two-hour journey through 30 lower-Manhattan eating establishments. Meet at the corner of Seventh Ave. and Bleecker St. (the Lafayette French Bakery). Call (732) 636-4650 for reservations and further information; $15.

The Jewish Lower East Side—4/5 at 1 P.M.: A pre-Passover tour of 150 years of Jewish settlement in the area. Stops include the Eldridge Street Synagogue and the Jewish Daily Forward building. Meet at the southeast corner of Essex and Delancey Sts. (439-1090); $9.



Tribute

The Poet in New York

The centennial of poet Federico García Lorca's birth is celebrated with interdisciplinary brio next week at the 92nd Street Y. An April 5 morning tour of the Harlem and Upper West Side sites that inspired him is followed that afternoon by Sharon Isbin's guitar concert in his honor; a reading of his work by Galway Kinnell and Robert Bly (among others) on April 6 caps the celebration. Call 996-1100 for reservations and further information.

Before Stonewall: A Gay and Lesbian History Tour—4/5 at 1 P.M.: Discover the history of the development of Greenwich Village's gay community. Meet at the Washington Square Arch. (439-1090); $9.

Metropolitan Opera Backstage—Weekdays from 10 A.M. to 4 P.M.: A unique, behind-the-scenes view of the creation of the opera. Includes costume and set design, the performers' rehearsal facilities and dressing rooms, and the opulent auditorium. At Lincoln Center; call for reservations and times (769-7020); $8.

Radical New York—4/4 at 2:30 P.M.: Explore the many "points of freedom and destiny" in Greenwich Village and NoHo, such as the Grand Central Hotel and the Weatherman house. Meet at the Peace Building, at the corner of Lafayette and Bleecker Sts. (718-264-3021); voluntary contribution.

The Multi-Ethnic Eating Tour—4/4 at 1 P.M.: A tour of the history and gastronomic variety of the Jewish East Side, Chinatown, and Little Italy. Snack on everything from dim sum to plantains while you learn about New York's immigrant communities. Meet at the southeast corner of Essex and Delancey Sts. (439-1090); $12.

Exhibitions

Triple Pier Expo—Through 4/4 and 4/5: More than 600 exhibitors bring a vast array of antiques to this show. Pier 88 hosts twentieth-century antiques, Pier 90 is the place for purely American pieces, and Pier 92 houses eighteenth- and nineteenth-century European, Oriental, and traditional pieces. On Twelfth Ave. between 48th and 55th Sts. (255-0020); $10.

Sixth Annual Poetry Publication Showcase—Through 5/9: An exhibit celebrating National Poetry Month. Poets House, 72 Spring St. (431-7920); free.

"Return Address: Revisiting Exposures"—Through 4/23: An exhibition of photographs by Israeli artist Margalit Mannor. 92nd St. Y, Weill Art Gallery, 1395 Lexington Ave. (996-1100); free.

Paul Strand: A Photographer in His Garden—Through 4/4: A collection of photographs, many of which have never been published, created by the artist during the final years of his life in Ogreval, France. Aperture's Burden Gallery, 20 E. 23rd St. (505-5555, ext. 325); free.

Bridging New York—Through 6/28: Selections from the museum's painting, print, and photographic collections dealing with the city's bridges. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5 suggested contribution.

"Proudly We Served"—Through 9/5: Photographs, artifacts, and models commemorating 200 years of service by African-American veterans. Intrepid Sea Air Space Museum, Pier 86, W. 46th St. (957-7055); $10.

New York From Above: An Aerial View—Through 6/14: An exhibit of 26 paintings by contemporary painter and geographer Spelman Evans Downer that chart the evolution of Greater Gotham over the past 100 years. His work depicts historical landscapes before extensive urbanization and also includes space-age satellite views of Manhattan. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5 suggested contribution.

"A Float for All Seasons: New York's Ethnic Parades"—Through 1/10/99: Mini-floats, paraphernalia, and photographs celebrating cultural identity in New York. City Partners Gallery at the Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5 suggested contribution.

Events

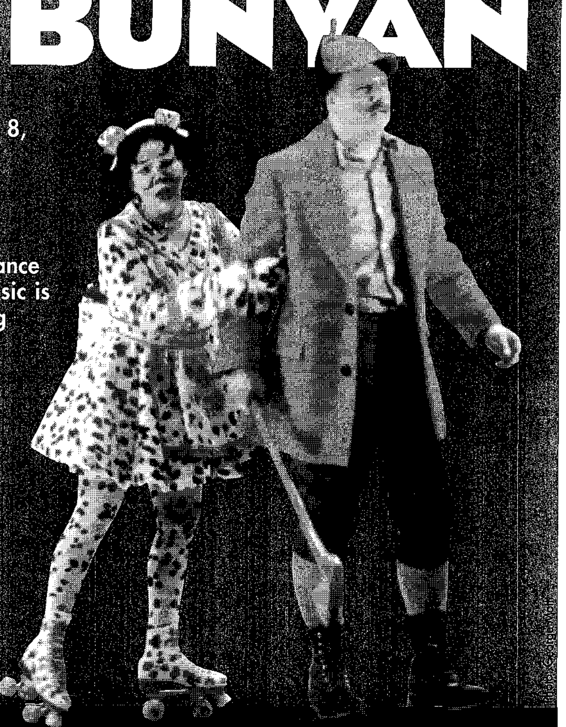
Park Avenue Antiques Show—4/2–4/5: Seventeenth-, eighteenth-, and nineteenth-century American, English, French, Oriental, and Continental furni-

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
METROSTARS						KC ESPN2 8:30PM	
RANGERS	TB MSG 7:30PM		BOS MSG 7:30PM			NYI FOX 3PM	CHI MSG 3PM
ISLANDERS		WAS FSNY2 7PM	TB FSNY 7:30PM			NYR FOX 3PM	
DEVILS			CAR FSNY 7:30PM		OTT FSNY 7:30PM		PHO FSNY 5PM
KNICKS		SA MSG 7:30PM		LAC MSG 7:30PM		NJ FSNY 7:30PM	BOS MSG 8PM
NETS		ATL FSNY 7:30PM		LAL FSNY 7:30PM		NY FSNY 7:30PM	
YANKEES			ANA MSG 10:30PM	ANA MSG 10PM	OAK MSG 10:30PM	OAK WPIX 4PM	OAK MSG 4PM
METS		PHI FSNY 1:40PM		PHI FSNY2 7:40PM	PIT WOR 7:40PM	PIT FSNY 1:40PM	PIT WOR 1:40PM
	3/30	3/31	4/1	4/2	4/3	4/4	4/5

Photograph from Popperfoto/Archive Photos.



PAUL BUNYAN

Thur Apr 9, Tues Apr 14,
Sat Apr 18 eve, Wed Apr 22 at 8,
Sat Apr 25 mat.

Music by Benjamin Britten
Libretto by W.H. Auden

A charming paean to the romance of the American frontier. Its music is a gentle parody of everything from American folksiness to Broadway jazziness to Italian opera. *Time Magazine* called this new production "infectious, wholesome and whimsically wacky."

Performed in English with supertitles.

Tues-Thur at 7:30pm,
Fri & Sat eves at 8,
Sat & Sun mats at 1:30,
except where noted.

CITY OPERA

MARCH 31 - APRIL 5

TUES 7:30	WED 7:30	THUR 7:30	FRI 8	SAT 1:30	SAT 8	SUN 1:30
EMMELINE PICKER	NO PERF	MARRIAGE OF FIGARO MOZART	TALES OF HOFFMANN OFFENBACH	EMMELINE PICKER	MADAMA BUTTERFLY PUCCINI	MARRIAGE OF FIGARO MOZART

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NORTHERN ITALIAN CUISINE
Music Nightly
Saturday Evening Opera Night
108 East 38th Street
(Between Park & Lexington)
212-683-0135

"From Cuba to Aruba"
•CABANA•
980-5678
1022 3rd Avenue
(60/61)

Solutions to last week's puzzles

S	■	D	■	A	■	L	■	E	■	C	■	T	■	F
T	A	I	L	B	O	A	R	D	■	O	S	I	E	R
R	■	L	■	E	■	N	■	I	■	N	■	P	■	O
A	B	U	T	T	E	D	■	S	A	N	C	T	U	M
I	■	T	■	S	■	L	■	O	■	E	■	O	■	H
G	R	I	T	■	C	O	R	N	U	C	O	P	I	A
H	■	O	■	T	■	R	■	■	■	T	■	■	■	N
T	A	N	K	A	R	D	■	T	O	E	H	O	L	D
F	■	■	■	B	■	■	■	R	■	D	■	C	■	T
O	V	E	R	L	O	A	D	E	D	■	E	C	H	O
R	■	N	■	E	■	G	■	A	■	D	■	U	■	M
W	R	E	A	T	H	E	■	S	H	A	M	P	O	O
A	■	R	■	A	■	N	■	U	■	T	■	I	■	U
R	E	G	A	L	■	T	U	R	B	U	L	E	N	T
D	■	Y	■	K	■	S	■	E	■	M	■	D	■	H

J	A	M	■	O	P	U	S	■	S	O	F	A	S	■	S	A	R	A	N	■
E	M	I	G	R	A	N	T	■	E	N	U	R	E	■	A	L	A	M	O	S
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A	D	O	■	M	I	L	D	R	E	D	P	I	E	R	C	E	■	E	Y	E
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Liz Tilberis
No Time to Die

In Print ***Harper's Bazaar*** **editor Liz Tilberis's memoir,** ***No Time to Die,*** **may be the most encouraging book for ovarian-cancer patients ever written, but it is also an indelible portrait of the power of a strong marriage: "My nails had stopped growing and fell out gradually during the treatment, and the growing-back process was excruciating—the pain would wake me in the middle of the night, and made it hard to get dressed," Tilberis writes. "So [my husband] Andrew had to help me pull my pantyhose on, which may be the most touching chore he's ever performed for me—he developed a definite technique. My hair started growing back, and he convinced me that I wasn't too old for the Jean Seberg look. But he's still waiting for me to gain weight. With a lascivious smile, he'll grab whatever handful of flesh he can find and tell me, 'No man in his right mind fancies skinny women.' " Tilberis's memoir is what many novels are only alleged to be: a bright book of life. (Little, Brown; $23.95.)**

ture and decorative accessories. Wallace Hall, Park Ave. at 84th St. (914-677-5040).

Benefits

Filling Bookshelves—3/30 at 8: A cocktail reception to present the work of Chancellor Rudy Crew's literacy campaign and to support New York City's public schools. Featuring readings by Benjamin Anastas (*An Underachiever's Diary*) and Charles Siebert (*Wickerby: An Urban Pastoral*). The $15 requested donation ($10 with a new children's book) will help buy classroom libraries for public school third grades. The National Arts Club, 15 Gramercy Park South (679-2233).

in concert

Lorca's 100th at the 92nd St. Y

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

Tuesday, March 31

Denyce Graves, Mezzo Soprano—Performs songs by Bizet, Saint-Saens, Schubert, as well as spirituals. *92nd St. Y, 1395 Lexington Ave. (996-1100); $35.*

Saint Thomas Choir of Men and Boys—Performs Bach's *Saint John Passion. St. Thomas Church, 1 W. 53rd St. (757-7013), at 7:30; $15–$35.*

Wednesday, April 1

Washington Square Contemporary Music Society—Performs works by Chen, Karchin, Kraft, Carl, and Anderson. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 8; $10.*

Ancient Music at St. Bartholomew's—Joan Lippincott, organist, performs Bach, Liszt, and Howells. *St. Bartholomew's, 109 E. 50th St. (378-0248), at 7:30; $10–$20.*

Tokyo String Quartet—Performs Haydn, Schnittke, and Smetana. *Alice Tully Hall, Lincoln Center (875-5000), at 8; $32.*

Alfred Brendel, Piano—Performs Mozart, Haydn, and Schubert. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $18–$75.*

Thursday, April 2

New York Philharmonic—Performs Ravel, Griffes, Copland, and Previn, with Barbara Bonney, soprano; André Previn, conductor. *Avery Fisher Hall, Lincoln Center (875-5000), at 8; $20–$75.*

Joanne Polk, Piano—Performs Judith Lang Zaimont, Nils Vigeland, others. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 8; $10.*

Bargemusic—Quartet performances of Haydn. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $20–$30.*

Friday, April 3

Priya Mitchell, Violin—Performs Schubert, Schumann, and Faure. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $18.*

Orchestra of St. Luke's—Performs Bach's Mass in B Minor; Robert Shaw, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 7:30; $20–$85.*

New York Philharmonic—See 4/2.

Saturday, April 4

Elena Wolkonsky, Piano—Performs Beethoven, Schumann, and Chopin. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 3; $27–$45.*

New York Philharmonic—See 4/2.

Sunday, April 5

Emerson String Quartet—Performs Beethoven and Shostakovich. *Alice Tully Hall, Lincoln Center (875-5000), at 2; $32.*

American Symphony Orchestra—Performs Loeffler, Debussy, Elgar, and R. Strauss. *Alice Tully Hall, Lincoln Center (875-5000), at 3; $18–$45.*

Sharon Isbin, Guitar, and Dencye Graves, Mezzo-Soprano—Music and readings by Federico García Lorca, as well as the composers he befriended: Manuel de Falla, Isaac Albéniz, Enrique Granados, and Francisco Tarrega. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 3; $15.*

Koaki Fujimoto, Flute—Performs Bach, John Hjarbison, Takemitsu, and Faure. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 8; $16.*

Bargemusic—See 4/2, at 4.

Monday, April 6

New York Philharmonic—See 4/2.

Opera

Metropolitan Opera—Performs Verdi's *Stiffelio*, 3/31 at 7:30, 4/7 at 8, and 4/4 at 1:30; Gounod's *Romeo et Juliette,* 4/1 at 7:30 and 4/4 at 8; Wagner's *Lohengrin,* 4/2 at 7; Puccini's *Madama Butterfly,* 4/3 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $24–$200.*

New York City Opera—Performs Picker's *Emmeline,* 3/31 at 7:30 and 4/4 at 1:30; Mozart's *Le nozze di Figaro,* 4/2 at 7:30 and 4/5 at 1:30; Offenbach's *Les Contes d'Hoffman,* 4/3 at 8; and Puccini's *Madama Butterfly,* 4/4 at 8. *New York State Theater, Lincoln Center (870-5570); $20–$85.*

Amato Opera—Performs Verdi's *Rigoletto,* 4/4 at 7:30 and 4/5 at 2:30. *319 Bowery (228-8200); $20.*

Dance

92nd St. Y Harkness Dance Project—Choreography by Neil Greenberg, 3/31, 4/1, and 4/4–4/5 at 8; 4/3 at 5. *92nd St. Y, 1395 Lexington Ave. (996-1100); $15.*

Forever Tango—The Argentine form, interpreted by Luis Bravo. *Walter Kerr Theater, 218 W. 48th St. (239-6200); $30–$65.*

Ballet Tech—Premieres from the Eliot Feld troupe, 3/31–4/5. *The Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); evenings, $35; matinees, $20.*

Hundredth Performance Gala—Six world premieres, from Pearl Lang, Billy Siegnefeld, Thomas Baird, others. *Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 68th St. (772-4448), at 8:30; $25–$500.*

Previews

Kidding Around

"It's slim pickings here today, that's for sure," says Lynn Muller, scanning the group of fourth-graders gathered in P.S. 277's gym. A leggy ex-dancer who keeps a pencil tucked behind her ear, Muller is auditioning these Brooklyn 10-year-olds for Ballet Tech, a city-sponsored school that trains kids for choreographer Eliot Feld's acclaimed young troupe. Ballet Tech students are drawn exclusively from New York City public schools; they receive a free dance education at the Union Square academy, and in return Feld gets eager participants for his urban, multi-ethnic choreography. The auditioning Gerritsen Beach kids, though, are having a little difficulty with the moves: "Hockey is about the only exercise we get around here," says a freckled tomboy, after a largely unsuccessful jeté. While there aren't any P.S. 227 kids in Feld's premieres at the Joyce this month (new works that include *Meshugana Dance, Simon Sez,* and *Doo Dah Day*), 60 current Ballet Tech students do perform in the sassy pieces, works that stick close to the physical vocabulary of kids—break dancing and back flips are as common as exacting pirouettes. Members of Feld's professional company—themselves all Ballet Tech grads—are dancing also. So don't despair, Gerritsen Beach, there's always next year.

VANESSA GRIGORIADIS

Photograph by Lois Greenfield.

nightlife

Nicholas Brothers Tribute...Gershwins A-go-go

Concerts

Terence Blanchard Group—At 35, the New Orleans–born trumpeter has served as a sideman to Art Blakey, scored most of Spike Lee's films, made five albums of his own, and won comparisons to Miles Davis for his quietly expressive style. With the Virginia Mayhew Group. 4/3 at 7:30 P.M. and 9:30 P.M. *Flushing Town Hall, 137–35 Northern Blvd. (718-463-7700). $20.*

Mary J. Blige—Since bowing five years ago with *What's the 411?,* Blige has exploded into a pop force to be reckoned with. Her latest, *Share My World,* is as long on booty shakers as it is on slow-jamming pelvis-grinders. With soul-*wunderkind* Usher. (See photo, this page.) 4/4 at 8 P.M. *The Theatre at Madison Square Garden, Eighth Avenue at 33rd St. (307-7171). $60.75–$65.75.*

"From Harlem to Hollywood: Tribute to the Nicholas Brothers"—The legendary tap dancers. With Savion Glover, Gregory Hines, Lena Horne, Ben Vereen, Maya Angelou and others. (See page 300.) 4/6 at 8 P.M. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800). $25–$60.*

Garrison Keillor's *Prairie Home Companion*—The whimsical and sonorous raconteur, in from the Twin Cities for the first of three Saturdays of Lake Wobegone tales. 4/4 at 5:45 P.M. *Town Hall, 123 W. 43rd St. (840-2824). $30–$35.*

John Lewis—Without his usual co-conspirators, the Modern Jazz Quartet's pianist shows off his smooth technique to maximum effect. 4/2–4/3 at 8 P.M. *Stanley Kaplan Penthouse, Lincoln Center (875-5599). $35.*

Pat Martino—The guitarist's recent *All Sides Now* features dazzling fretboard performances from an impressive roster of guests—jazz-guitar godfather Les Paul, eight-string marvel Charlie Hunter, and a good portion of the vast musical spectrum between the two. But despite the album's star-power lineup, Martino's understated playing and engaging composing shine. Without all the CD's distracting (though admittedly appealing) guests, this date should be a perfect setting for Martino's formidable talents. 4/3 at 8 P.M. *Miller Theatre, Columbia University, 116th St. and Broadway (854-7799). $30.*

Steve Miller Band—Fly like an eagle, into the nineties, baby. 4/1 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 75th St. (496-7070). $35–$45.*

Ram Narayan—Considered the world's greatest exponent of the *sarangi,* the bowed "lute of one hundred colors," Narayan performs an evening of Indian classical music. Much like sitar-meister Ravi Shankar, who's lately broken tradition by duetting with his daughter, Anoushka, Narayan brings *his* daughter, Aruna Narayan Kalle, to show off her own *sarangi* stylings. With Samir Chatterjee on tabla. 4/2–4/3 at 8 P.M. *Asia Society, 725 Park Ave., at 70th St. (517-ASIA). $20.*

"New York Gumbo"—Dick Hyman hosts Bill Charlap, Derek Smith, James Williams, and others in a distinctly N.Y.C.-flavored jazz hoedown. 4/4 at 8 P.M. *92nd St. Y, 1395 Lexington Ave. (996-1100). $25.*

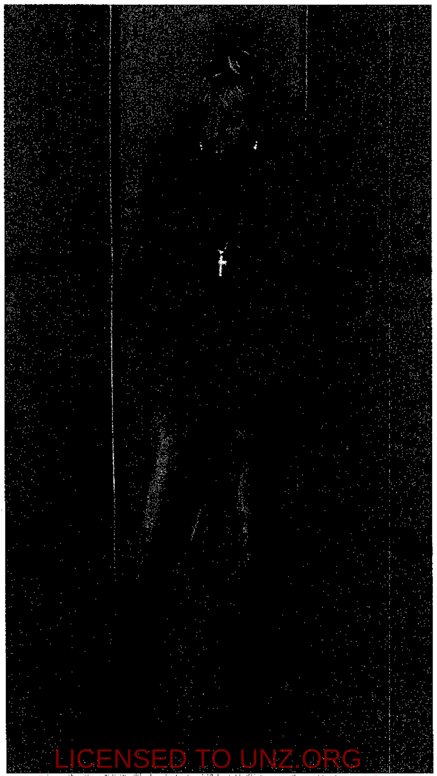
Ground Rules:
In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Phish—Vermont's second-most-successful hippie go-getters (they rank just behind ice-cream impresarios Ben & Jerry, of course) have been whipping the tie-dyed masses into frenzies of herky-jerky joy for years now. Whether or not Trey Anastasio & Co.'s lengthy jams and funk-lite riffing get you in the mood to boogie, you have to admire them for keeping the Grateful Dead flame alive. (Of course, once *those* improbably successful longhaired businessmen get back in the game—as they're planning to do this summer—it's anybody's guess what'll happen to the Vermonsters.) 4/2–4/3 at 7:30 P.M. *Nassau Coliseum, Marshall Field Complex, Uniondale, Long Island (212-307-7171). $24.*

The Reverend Horton Heat—Some artists evolve, grow, and mature as their careers go on. Some don't, because they don't need to. Case in point: Dallas madman Jim Heath, a.k.a. the Reverend Horton Heat, whose raucous, macho, surf-inflected rockabilly workouts have remained mercifully, excellently alike for years now. The Rev's latest, *Space Heater,* works the same satisfying territory. Highlights include "Baby I'm Drunk," "Texas Rock-a-Billy Rebel," and "Cinco de Mayo." With Face to Face and the Mighty Blue Kings. 4/3 at 7:30 P.M. *Roseland, 235 W. 52nd St. (307-7171). $18.*

Talent
Much O' Blige

Mary J. Blige—the original Puffy-molded superstar—gets intimate for her newest hometown appearance. Scaling back from her recent arena shows, the "Queen of Hip-Hop Soul" heads for the Theatre at Madison Square Garden, April 4.



Photograph by Michael Benabib.

Clubland

Acme Underground—Mark Eitzel has built his reputation as a latter-day San Francisco beat, cranking out anthems of street-corner despair with American Music Club and as a solo artist. So it was something of a surprise when he surfaced in New York last year, recording his just-released *Caught in a Trap and I Can't Back Out 'Cause I Love You Too Much, Baby.* Local stalwarts such as Yo La Tengo bassist James McNew and Sonic Youth drummer Steve Shelley added to the disc's Big Apple vibe, though it remained pure Eitzel—melancholia, introspection, and a glimmer of hope buried somewhere amid it all. He makes his first New York appearance since the disc's release 3/31–4/1. Run-On singer Sue Garner opens the show with her quiet, keenly observed confessionals. 4/3: Garageland; Philistines Junior. 4/4: Detroit's Andre "Mr. Rhythm" Williams writes hilariously suggestive lyrics, the likes of which haven't been seen in these parts in years—or at least since Williams's last New York show. With special guest D.J. Mr. Fine Wine. *9 Great Jones St., downstairs (677-6963). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 4/1: Johnny Winter. 4/3: Fairport Convention (sans Richard Thompson). 4/4: Dan Bern. *15 W. 4th St. (228-7880).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 4/3: The Promise Ring; Burning Airlines. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's Stateside explosion and, twenty years later, still a smoking, flyer-strewn pit—in a good way. Dig the new, unscuzzy basement lounge. 4/4: Minneapolis quartet the Cows come on like a joy-buzzered fist to the gut, grafting wackily bile-filled lyrics onto sludgy guitar riffing that would qualify as grunge—had this band not predated the subgenre by several years. *315 Bowery, at Bleecker St. (982-4052). $.*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 3/30–3/31: The last time the Fall played New York, vocalist Mark E. Smith was so drunk he could barely make it to the stage—opting instead to spend most of the show either passed out or in his hotel bar. Now they're back, at a club divey enough that he might be enticed to stay for his own set. 4/2: Stabbing Westward; Fuel. 4/3: Silver Apples; Chrome. 4/4: The Promise Ring; Burning Airlines. 4/5: Funeral Dress. *15 St. Marks Pl. (674-7959).*

The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on

Performance

The Brothers' Keeper

Michael Feinstein knows his Gershwin: He devoted his early professional years to the songwriting team (as Ira's assistant in the late seventies); dedicated his most recent album to the brothers (*Nice Work If You Can Get It*); even offered his car's license plate as an homage ("SWNDRFL"). And now, beginning March 31, he spends a month fêting the pair at Rainbow & Stars. Feinstein's run falls between the Gershwins' birthday centennials (Ira, December 6, 1996; George, September 26, 1998) and in the middle of a crowded field: the 92nd Street Y, the New York City Gay Men's Chorus, and Carnegie Hall have all also cooked up celebrations. (Carnegie's two-year-long "Gershwin Centennial Project"—inaugurated last winter with a star-laden salute to Ira—is the most ambitious; a May revival of the brothers' 1925 musical *Tip Toes* is the next installment.) Feinstein's, though, may be the most engaging of the tributes, and not just because of its intimate venue. The learned, understated tenor's set runs the gamut, from George's first published song (1916's "When You Want 'Em, You Can't Get 'Em, When You've Got 'Em, You Don't Want 'Em") to his last ("Love Is Here to Stay," 1937). And accompanying the headliner for three songs will be the composer himself, courtesy of high-tech incarnations of piano rolls he recorded in the twenties. Now *that's* fascinating rhythm.

Ethan Smith

Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today. Wednesday's "Stella" offers some of the finest young stand-up talent in the city. 3/31: Jonathan Ames; Amy Sohn. 4/1: King Missile; a Halo Called Fred. 4/3: Rufus Wainwright; Peter Salett. 4/4: Monika Brand; Flare; Bela. 4/7: Ivy Markaity; Nina Hynes; Joy Askew. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 3/31: Los Fabulosos Cadillacs; Cherry Poppin' Daddies. 4/3: Charlie Hunter; Galactic; Pound for Pound. 4/4: The Skatalites; Let's Go Bowling. 4/7: Creed; Samiam; Cool for August. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 4/2: Groove Collective. 4/3: Curve; Freaky Chakra. 4/4: Bernie Worrell and the Woo Warriors. 4/6: Joe Bowie's Funkshop. 4/7: Add N to X. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Life—Okay, we give. It *is* the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers aren't? Wednesday night's "Lust For Life" gets you in touch with your inner rock-and-roll rump-shaker. *158 Bleecker St. (420-1999).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues. 4/1: Lonnie Youngblood. 4/2: Carey Bell. 4/3: Shemekia Copeland. 4/4: Michael Hill's Blues Mob. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUES).*

Mercury Lounge—James Iha has long been the most appealing member in Chicago's Smashing Pumpkins—mainly because his withdrawn, bashful presence seemed so at odds with the band's raucous, self-indulgent exhibitionism. Now he's stepped into the spotlight, sort of, with a solo album, *Let It Come Down.* Full of breathy vocals and wispy guitar strumming, the disc is more reminiscent of Bread than it is of Iha's day-job band, and we'll have to see how low-key he can keep himself in his New York debut, 3/31. With Pen Pal. 4/1: Babe the Blue Ox; Thin Lizard Dawn; Travis Pickle. 4/2: Mono Puff. 4/3: Mr. Henry. 4/4: The Drovers. *217 E. Houston St. (260-4700).*

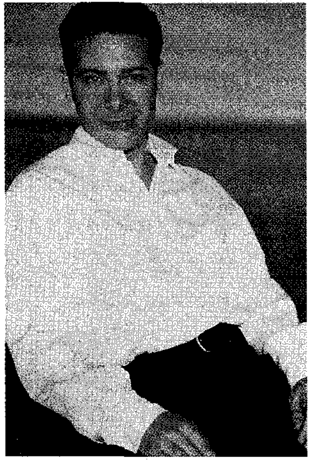
The Pink Pony—Seattle's Spinanes (the "band," at this point, actually consists entirely of singer-guitarist Rebecca Gates) bring their understated indie pop to this Lower East Side performance space–cum–coffee house 4/2. *176 Ludlow St. (no phone). $.*

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. 3/31: Dan Zanes. *375 Third Ave. at 27th St. (683-6500).*

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. *94 Ave. A (473-7373).*

S.O.B.'s—The city's premier world-music venue, presenting many acts that could fill stadia back home. Most nights, sets at 10 and midnight. 3/31: Yellowman; Tony Tuff; Admiral Tibet. 4/2: At the monthly "Basement Bhangra," aficionados of Indian-diaspora sounds get a bonus treat: an appearance by super-funky South Asian rapper Apache Indian. 4/5: Gregory Isaacs. *204 Varick St. (243-4940).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Friday and Saturday nights are veritable forties theme parties, starting with Larry Marshall's crooning cabaret set. Next, the Tony Corbiscello Big Band gets the room swinging, after which the next generation takes over, to ever-more-vigorous dancing. 4/3: Big Bad Voodoo Daddy. *240 W. 47th St. (921-1940).*



Photograph by David Stoltz.

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 4/1: The Mavericks. 4/2: Pigface; Scorn. 4/3: Nile Rogers and Chic. 4/4: Whiskeytown. 4/5: Stiff Little Fingers. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. Sunday is the long-running drum-and-bass extravaganza "Konkrete Jungle." 4/1: Lotion. *161 Hudson St. (966-5244).*

Jazz

Birdland—More comfortable than the Blue Note, swankier than the Vanguard, and proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. 3/31: The Duke Ellington Orchestra, conducted by Paul Ellington. 4/1: Young tenor Greg Tardy has just debuted on Impulse records with *Serendipity*, a precocious collection of bop and blues numbers—seven originals, plus Thelonious Monk's haunting "Ask Me Now." 4/2: Magali Souriau and her Orchestra. 4/3–4/4: Dave Stryker's Blue to the Bone. 4/5: Chico O'Farrill Afro-Cuban Jazz Orchestra. Sets at 9 and 11 P.M. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30 P.M. 3/31–4/5: Smooth, sweet-toned Clark Terry leads his always-satisfying quintet; young-gun pianist Marcus Roberts fills out the bill with his bluesy trio. *131 W. 3rd St. (475-8592).*

Dharma—An elegant little gem of a club, serving funky jazz on the historic shopping thoroughfare—just don't pay retail. 3/31: Groove Collective. *174 Orchard St. (780-0313).*

Iridium—Merlot, the artfully wacky restaurant across from Lincoln Center, hosts some formidable jazz comers in its cozy basement, along with the occasional legend. Monday nights, the Les Paul Trio holds office hours. 3/31–4/5: Tenorman Stanley Turrentine heads up a quintet, delivering some of the finest, funkiest hard bop you're likely to hear. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Jazz at Noon—East midtown's long-running, Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its thirty-third season, with the usual high-caliber house band. Noon–2:30 P.M. 4/3: Byron Stripling. *San Martin Restaurant, 143 E. 49th St. (832-0888).*

The Jazz Standard—Midtown south's newest, biggest, and happeningest hangout for hard-boppers and the men and women who love them. You can't hear the bands from the swanky first-floor restaurant, but the basement club's modified menu should more than suffice. 3/31–4/5: The excellent Eric Reed, long a sideman to Wynton Marsalis, steps up for a headlining date of his own. Sets Sun. and Tues.–Thurs. at 8 P.M. and 10 P.M., Fri. and Sat. at 8 P.M., 10:30 P.M., and midnight; $10–$15 cover on weekdays, $15–$20 cover on Fri. and Sat. *116 E. 27th St. (576-2232).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 4/1–4/4: Renee Rosnes and Peter Washington. *33 University Pl. (228-8490).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. While no amount of imagination can render the institutional, linoleum-tile décor any more inviting than your average mass feed-trough, the concept *is* fairly happening. 4/3: Barry Harris, with Ronie Ben-Hur. *11 W. 53rd St. (708-0480).*

Red Blazer—Reopened in a new spot, the famed Theater District jazzerie continues to offer up fine sounds. Monday: Rick Hardeman and his New Orleans Jazz All Stars. Tuesday: Kelly Freizin Jazz Band. Wednesday: Sunny Daniels Swing All Stars. Thursday: Stan Rubin and His Swing Sextet. Friday: Sam Ulando and the Bourbon Street Jazz Band. Saturday: Bob Cantwell and the Stompers. *32 W. 37th St. (262-3112).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Every Sunday, the Jazz Composers Forum, followed by the Across Seventh Street Septet. Every Monday, Jason Lindner's youthful, Ellington-meets-Mingus big band. Tuesdays, cerebral and atmospheric guitarist Kurt Rosenwinkel leads his quartet. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. 3/31–4/5: Carmen Lundy Quartet. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. 3/31–4/4: Rick Dellarata Trio. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30 P.M. 3/31–4/5: Just back from the Havana jazz festival, Puerto Rico–born saxophonist David Sanchez brings some island flavor to town. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. 4/3–4/7: Mulgrew Miller, Richie Goods, Rodney Green. Shows Mon.–Sat. at 8 P.M. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Sundays: "All Star Comedy." Mondays: Open-mike night hosted by David J. Tuesday–Thursday, shows at 9:30 P.M. Fridays and Saturdays, the club promises "the country's top comedians," with shows at 8, 10, and midnight. *82 W. 3rd St. (477-1000).*

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays and Tuesdays, "New Talent Night," hosted by Eddie Brill. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50– $18.50, two-drink minimum.*

Catch a Rising Star—The high-class variety showplace has broadened its focus from straight stand-up to a mix of sketch and alternative comedy, theater, and musical performances. Friday's "The Big Bad Music Show" explores that riskiest of all entertainment territory, humor rock. Shows Tues. at 8:30 P.M.; Wed. and Thurs. at 9 P.M.; Fri. and Sat. at 9 and 11 P.M. *253 W. 28th St. (244-3005).*

Chicago City Limits—The long-running and much-ballyhooed troupe performs its latest, "@ChicagoCity-Limits.comedy." Wed.–Thurs. at 8:30 P.M., Fri.–Sat. at 8:30 and 10:30 P.M. $20 cover. *Chicago City Limits Theatre, 1105 First Ave., at 61st St. (888-LAFF).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Through 4/5: Dave Attell; Greg Giraldo; Kevin Brennan; Pete Coreale; Robert Kelly. Shows Fri. at 9 and 11 P.M.; Sat. at 8:30 P.M., 10:15 P.M., and midnight; and Sun–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. Through 4/5: Joe Mulligan; Jim Gaffigan; Max Dolcelli. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

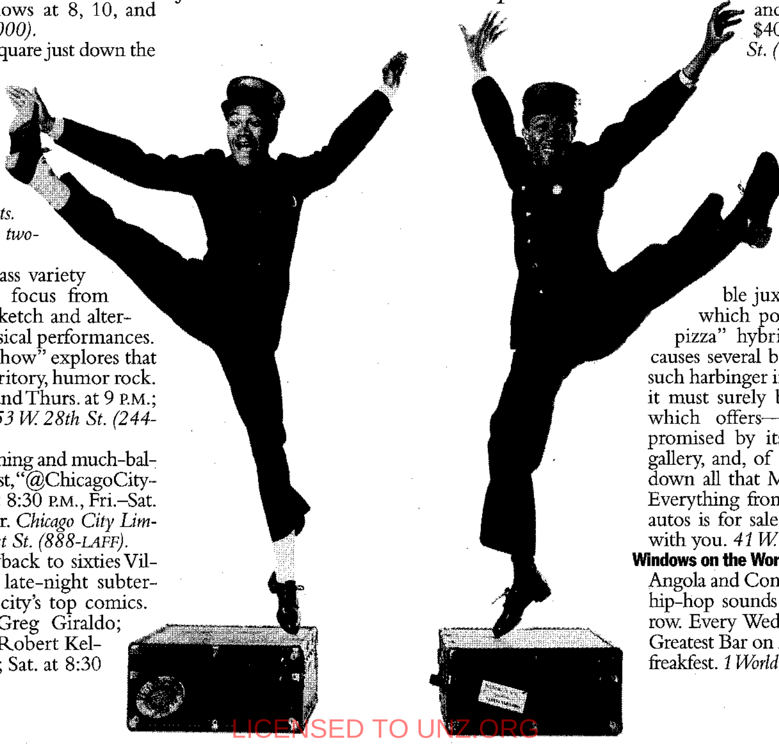
Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun.–Thurs. at 8:30 P.M.; Fri. at 9 and 11 P.M., and Sat. at 8:30 and 10:30 P.M. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 4/3–4/4: Greg Rogell; Claudia Sherman; Jim Gaffigan. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7; Fri.–Sat. at 7, 9, and 11:30 P.M. 4/3–4/4: Eddie Brill; Eric Kornfeld; Dan Wilson; Corey Kahane. *236 W. 78th St. (595-0850).*

Performance

Tapped In

Their appearances at the Cotton Club in the thirties and in Hollywood musicals of the forties and fifties won tap dancers Fayard and Harold Nicholas legions of admirers (Mikhail Baryshnikov has called them "perfect examples of pure genius"). 'From Harlem to Hollywood: A Tribute to the Nicholas Brothers' gives the vivacious pair their hometown props, from hoofers (Savion Glover, Jimmy Slyde, Gregory Hines), musicians (Al Grey, Bobby Short), and a poet laureate (Maya Angelou). Though the octogenarian brothers won't be hitting the Carnegie Hall stage themselves, they—and their celebrated feet—will be in the house. April 6.



Cabaret

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. *13 E. 12th St. (741-9105).*

Cafe Carlyle—Dixie Carter, Tues.–Sat. Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45 P.M. $50 ($25 for Davis's late, Woody-free set); no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? 4/1 and 4/8: Steven Brinberg's "Simply Barbra" fetishizes Brooklyn's most reclusive daughter. $10–$15 cover; two-drink minimum. *343 W. 46th St. (757-0788). $.*

La Mama E.T.C.—An East Village experimental theater-cum-cabaret—as close to the real *Rent* esthetic as you'll find. 4/2–4/11: Natasha Fearless Lieder (described by Steve Buscemi as "Marlene Dietrich on acid") puts on a set of her whacked-out cabaret originals. *74A E. 4th St. (475-7710).*

The Park—Tenor Chris Barrett serves up chestnuts of the American songbook in this swanky midtown lounge. No cover; no minimum. *109 E. 56th St. (750-5656).*

Rainbow and Stars—Romance, prewar charm, and wood paneling, hundreds of feet above midtown. Tues.–Sat. at 8:30 and 11 P.M.; seating for dinner is at 6:30 P.M. $50 cover. 3/31–4/25: Gershwin protégé Michael Feinstein celebrates younger brother George's centennial in appropriately lavish style (see page 299). *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—Thursdays through May, comic, singer, dancer, and pianist Mark Nadler performs numbers from his 3,000-song repertoire of standards, show tunes, and other theater-district fare. Fridays, John Malino's combo plays jazz standards. $15 cover; $12 minimum. *234 W. 44th St. (221-8444).*

Spy Bar—Every Sunday night, this trendy SoHo snuggery hosts "Flick6ix," whose drag-king and -queen hosts screen campy films and stage appropriately themed live entertainment. 4/5: The Peter Sellers-a-thon "Super-Sex Me," with *The Party*, *Doctor Strangelove*, and *Lolita* (Stanley Kubrick's 1961 version, not Adrian Lyne's new one). $5 cover. *101 Greene St. (343-9000).*

"Secrets Every Smart Traveler Should Know"—Stan Freeman and Jay Leonhart's new broad slapstick-'n'-show-tunes revue zeroes in on tourism's wacky cross-cultural misunderstandings. Mon., Wed., Thurs., and Fri. at 8 P.M.; Sat. at 7:30 and 10:30 P.M.; Sun. at 3 and 7:30 P.M. $40 cover. *Triad Theatre, 158 W. 72nd St. (799-4599).*

Bars

Coopers Classic Cars & Cigars—An early issue of *Eightball* comics featured a few pages on humankind's fate. "In the future," read one panel, "nothing new will be created. Things will simply be recombined until every possible juxtaposition has been exhausted. At which point, *the world will end.*" The "hi-fi pizza" hybrid introduced by one character causes several buildings to crumble. If there's any such harbinger in the real world of humanity's end, it must surely be this luxe midtown mini-mall, which offers—in addition to the attractions promised by its name—an espresso bar, an art gallery, and, of course, plenty of Scotch to wash down all that Macanudo smoke and car exhaust. Everything from the coffee tables to the antique autos is for sale, but remember: You can't take it with you. *41 W. 58th St. (843-8000).*

Windows on the World—At Tuesday night's "Sway," D.J.'s Angola and Conrad get the party people jumping to hip-hop sounds from yesterday, today, and tomorrow. Every Wednesday, "Strato-Lounge" turns the Greatest Bar on Earth into a full-on cocktail-nation freakfest. *1 World Trade Center, 107th floor (524-7000).*

Kids

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Tall Tales...Crawling Rugrats

Children's Events

Logging On—Performed for the first time ever at the **NEW YORK CITY OPERA,** *Paul Bunyan* (see photo), starring John McDonough, flirts with being a musical. Performances are April 9, 14, and 22 at 7:30; 4/18, at 8; 4/25 at 1:30. (The production will be televised on 4/22 as part of the "Live From Lincoln Center" series.) New York State Theater, 20 Lincoln Center (870-5570); $20 to $85.

Rugrats—A Live Adventure—Nickelodeon's most popular television show goes live in a no-holds-barred megaproduction. The 90-minute show includes fourteen original songs, audience participation, elaborate multilevel staging, and special effects. 4/3 through 4/12. **RADIO CITY MUSIC HALL,** Sixth Avenue and 50th St. (307-7171). Tickets are $22 to $37.

Kids Dance—Two dance programs currently at the **THE JOYCE THEATER** are performed by 50 highly trained kids—students at Eliot Feld's Ballet Tech School. Through 4/26, Saturdays and Sundays at 2. 175 Eighth Ave., at 19th St. (242-0800). Tickets are $20, $12 for children under 16.

Pippi Longstocking—"Pack Your Bags," an eight weekend series that takes us around the world, begins with the latest movie, a musical animation, about the mischievous redhead—a joint Canadian-Swedish-German venture made in 1997—is an animated musical. **LINCOLN CENTER'S** Walter Reade Theater. 4/4 and 4/5 at 2. 165 W. 65th St., plaza level (875-5610); $3. ●

The Three Golden Hairs—Alice Eve Cohen plays sixteen characters and a mean blues harmonica in this one-woman performance of the German folktale. 4/4 at 1:30. **WEST END CHILDREN'S THEATRE,** 2911 Broadway (877-6115). Lunch is available in the café before or after the show. Tickets are $8.50.●

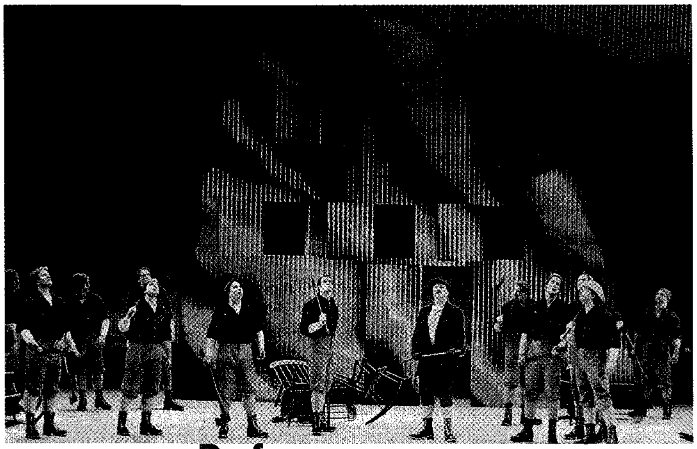
Thar She Blows—Behold "Sooz," sax-blowing kid phenomenon and mother of two who plays smoky original numbers with jazz and reggae influences—including her hit, "I Wanna Iguana." 4/4 and 4/5 at 2. (Families can eat before the show at the Comedy Nation restaurant, where there is a kids' menu and comedic service.) **CAROLINES KIDS KLUB,** 1626 Broadway, at 49th St. (757-4100). Tickets are $10. Reserve.●

New Voices—Plays written by kids at the third annual **URBAN YOUTH THEATRE'S PLAYWRIGHTS WORKSHOP** frequently touch on issues they struggle with in real life—like street gangs and personal freedom. 4/2 through 4/5. Abrons Arts Center, Henry Street Settlement, 466 Grand St. (598-0400). Tickets are $6, $4 for students.

What's the Word?—"Meet Teenage Moses: Rebel With a Cause," the musical by Poppy Seed Players, is a post-Freudian retelling of the Old Testament story in which Moses, in the thick of an identity crisis, frequents Pharaoh's court on a roots-finding mission. **ELAINE KAUFMAN CULTURAL CENTER'S** Merkin Concert Hall, Abraham Goodman House, 129 West 67th St. (501-3330). Tickets are $10.

Artistic License—A festival featuring song and art-making celebrates the opening of the **WHITNEY MUSEUM OF AMERICAN ART'S** first-ever permanent-collection galleries. A "Family Fun" workshop is from 9 to 11; "Look Out! Families Explore American Art," a chatty tour with optional sketching, is offered at 1. 945 Madison Ave., at 75th St. (For additional information, call the Education Department at 570-7710.) General admission is $8, $7 for seniors and students, free for children under 12. On 4/4, two-for-one admission prices are in effect.

Greatest Show on Earth—With this 128th edition of **RINGLING BROS. AND BARNUM & BAILEY,** the three-ring circus returns to some of its outlandish P. T. Barnum roots: Arrive an hour before the performance, and come into the ring to meet "the world's tallest man"—eight feet tall—and Michu, a 33-inch Tom Thumb. In the show itself, witness a "fire-breathing Vesuvius," the "Lady in the Cube," and a man they are calling "Iron Jaw." Madison Square Garden. Through 4/13. Call 307-7171 for information; $10.50–$42.50.



Performance Log Jam

When they collaborated on the operetta 'Paul Bunyan' in 1939, Benjamin Britten and W. H. Auden were both recent immigrants to America. While neither was entirely smitten with this country—Britten returned to England soon afterward—their tale strides exuberantly through U.S. history, embracing musical theater and other forms of native ingenuity along the way. Performances begin April 9 at New York City Opera. See listings.

Ready, Get Set . . .—Every child who participates in the **1998 NIKE RUN FOR THE PARKS** receives an official race badge and a T-shirt. Organized by the New York Road Runners Club, the races—25 yards to a mile long—take place 4/4, beginning at 9 A.M. near 67th St. in Central Park (across from Tavern on the Green). Call 860-4455 for additional information. Entry fee is $6.●

High Five—Cultural events of every stripe become wonderfully affordable to junior- and senior-high-school students through the end of May. Under the auspices of High 5, nearly 6,000 tickets to events at New York's leading cultural institutions cost $5 on weekends; $5 buys *two* tickets on weeknights. Pick up High 5 catalogues free at Ticketmaster outlets, public libraries, select Barnes and Noble bookstores, or the High 5 executive offices (1 E. 53rd St.); access it at www.high5tix.com, or call HI5-TKTS to have one sent. Participating cultural institutions include Carnegie Hall, the Apollo Theater, and the Museum of Modern Art.

Sleight of Hand—*Joseph Gabriel Magic '98,* in the intimate **LAMB'S THEATRE,** holds an audience of all ages spellbound. In addition to weeknight performances, there are matinees on Saturday (at 2) and Sunday (at 3). 130 W. 44th St. (239-6200); $25–$45.

Web Design—**THEATREWORKS** presents one of the great children's stories of all time, E. B. White's *Charlotte's Web,* about a pig who . . . well, we don't want to give it away. Performances are at 12:30 on 4/4, and 4/5 at 10:30. Promenade Theatre, 2162 Broadway, at 76th St. (627-7373). Individual tickets are $18.50; a flexible ten-ticket subscription is $145.●

Transporting—In *The Number 14,* six versatile actors inhabit 60 larger-than-life characters as they explore the farcical potential of riding a bus. Through 4/5 **NEW VICTORY THEATER,** 209 W. 42nd St. (239-6200); $10–$25.●

A Symphony in White—Lipizzaner stallions perform their distinctive equestrian art as they reenact the story of their rescue from extinction toward the end of World War II. 4/5 at 2. **NASSAU COLISEUM,** Hempstead Turnpike, Uniondale (516-888-9000). $18.50 to $27.50. ●

Troubadour—Tom Chapin, a gifted songwriter, plays songs from his soon-to-be-released seventh album, "My New Hometown," along with signature tunes like "This Pretty Planet" in an hourlong concert at **SYMPHONY SPACE.** Concertgoers are welcome to walk a few blocks south afterward to attend workshops relating to the concert at the **CHILDREN'S MUSEUM OF MANHATTAN.** 4/4 at 11. With a concert ticket stub, admission to CMOM is reduced to $3—a $2 saving. Symphony Space is located at 2537 Broadway, at 95th St. (864-5400). The Children's Museum of Manhattan is located at 212 W. 83rd St. (721-1234).●

Aye Aye—See how the world looks from the captain's seat of a 900-foot aircraft carrier at the "Captain for a Day" workshop at the **INTREPID SEA AIR SPACE MUSEUM** 4/4 from noon to 2. Twelfth Ave. and 46th St. Workshop is free with admission, which ranges from $10 for general admission to $1 for children under 2—depending on age, disabilities, and past or present military duty. ●

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EILEEN MANN/JOHN STATHIS 836-1053/836-1007

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90s/Off CPW. Currently 5 apts. All leases expire in '98. All are 2-3 bedrooms with high ceils, WBFs. Lovely proportions. No controls. $2.45M. Excl. (ID#86318).

ANNE SNEE 836-1060

EAST SIDE

GRACIOUS LIVING

67th St/Park Ave. 8 Rms. Sophisticated Prewar with 35 ft gallery leading to beautifully renovated living room with WBFP. 3BRs, FDR, 2 maid's. Triple mint. Asks $2.2M. Excl. (ID#42606).

JULIA MENOCAL 836-1049

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Park Ave/59th St. 6 Rms. Luxury condo w/2BRs, LIB. Treat yourself to the best bright, spacious, F/S white glove building. WEIK, spectacular MBR, wonderful views. Excl.(ID#86189).

CARMEN PEREZ 836-1009

CHARMING PREWAR 2BR

Sutton Place South. 4.5 Rms. WBF, S/W expos, windowed eat-in kitchen, lrg foyer, 7 closets, 2 bths. Top prewar building. Mt. $1,348. Asks $675K. Excl. (ID#86502).

BARBARA CLEMENT GOULD 836-1069

RITZ TOWER GEM

Park Ave. 4 Rms. Perfect in-town apt. 2BR/bth in excellent condition. White glove service, restaurant, hlth club, corps ok. Estate wants to sell. $595K. (ID#42058).

LORRAINE FRIEDBERG 836-1005

NEW ON THE MARKET

Fifth Ave/86th St. 4.5 Rms. Beautiful 1,400sf corner apt with new Calif style kit. 2 BR/2 bth, facing E. Garg in bldg. Asks $560K. Mt. $1,447. Excl. (ID#39127).

JOYCE WEISSHAPPEL 875-2840

PANORAMIC CITY VIEWS

Park Ave/87th St. 3.5 Rms. 950 sf, 1 BR/1.5 bths, living room 14'x23', foyer 12.6'x8.2', gallery. Pristine. Good closets. FSB. Fin. 75%, mt. $1,199. Excl. (ID#43707).

MARJORY BERKOWITZ 836-1013

WEST SIDE

LIFE AT THE TOP

40 W 77th St. 6.5 Rms. Beautifully renovated on private flr. Has 3 BRs, 3 marble bths, sauna, chef's kitchen, 1,700 sf terrace w/360° views of Park and skyline in FSB. Asks $2.995M. New excl. (ID#75523).

SUSAN CARA 875-2841

SPECTACULAR

50s W. 4.5 Rms. 2 BR/2.5 bth condo. Totally unobstructed views from this one of a kind designer home on high floor in Metropolitan Tower. Price just reduced. Exclusive. (ID#11340).

JUDITH GREENE 875-2845

PRICE DROP $50,000

60s W/Lincoln Ctr. 4.5 Rms. Drama unfolds from this one of a kind duplex condo w/WBFP, huge planted private terrace, marble baths, cook's kitchen and more. $899K. Excl. (ID#12743).

JAMIE GOTTLIEB 875-2839

PANORAMIC RIVER VIEWS

70s W/Schwab House. 4.5 Rms. Beautifully renovated, loft-like, 2 BR/2 bth home with large, open cook's kit, soaring views from every room. A+ F/S building. $589K. Excl. (ID#44881).

JAMIE GOTTLIEB 875-2839

1000 SF OPEN DECK

90s SW. 4.5 Rms. 2 BR/2 bth corner home in Columbia Condo, with separate dining area in full service building w/health club and pool. Asks $459K. Excl. (ID#33042).

JAMIE GOTTLIEB 875-2839

BIG PRICE DROP

CPW/60s. 3 Rms. Serious seller. Charming, gracious apartment in mint condition with slice view of park in top FSB. Sunken LR, dining bay. $445K, mt. $869. Exclusive. (ID#35493).

JOYCE WEISSHAPPEL 875-2840

HUGE DECKED TERRACE

80s W. 3.5 Rms. One of a kind. Large 1 BR with 300+ sf terrace, open north views, custom kitchen, F/S building with club and pool. Excl. (ID#26281).

JAMIE GOTTLIEB 875-2839

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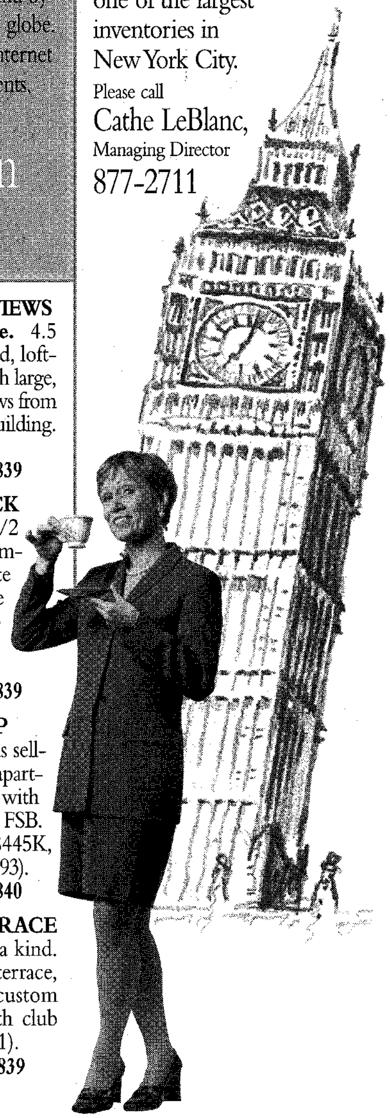

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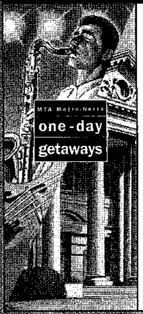

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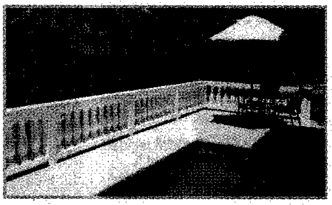

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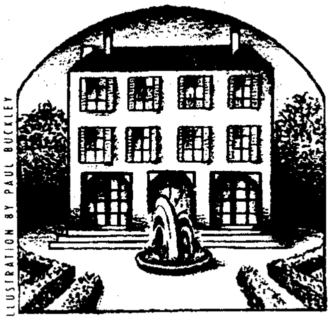

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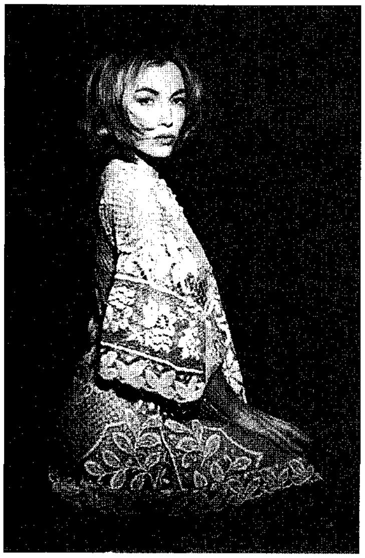

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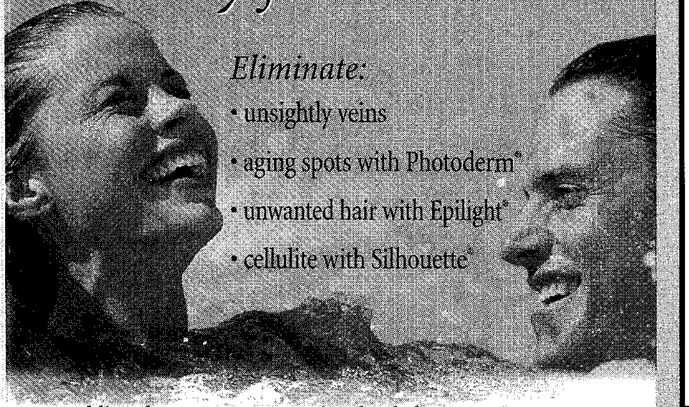

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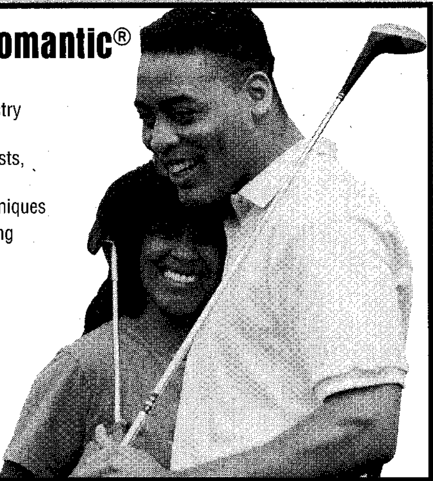

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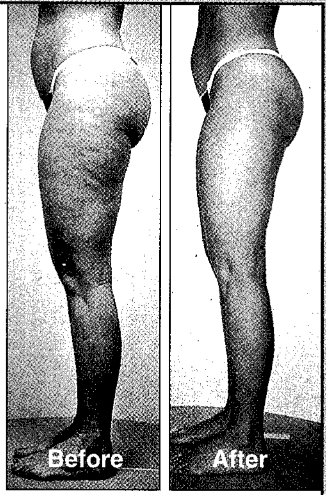

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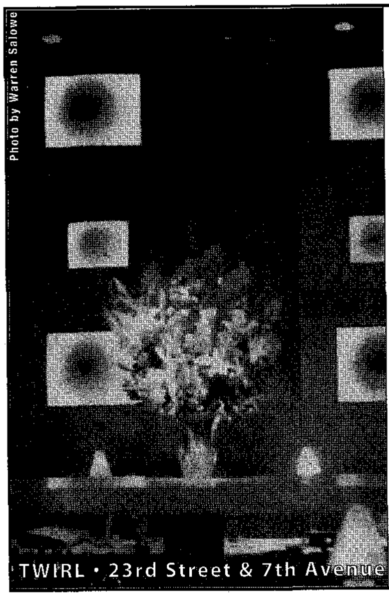
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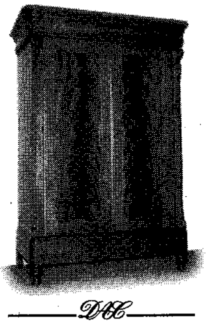

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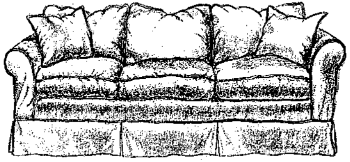

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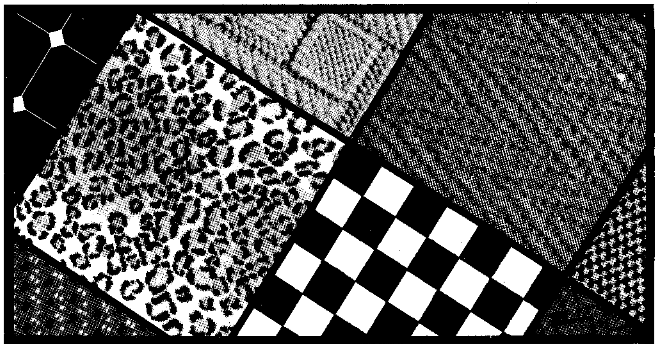

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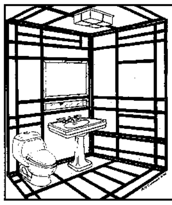

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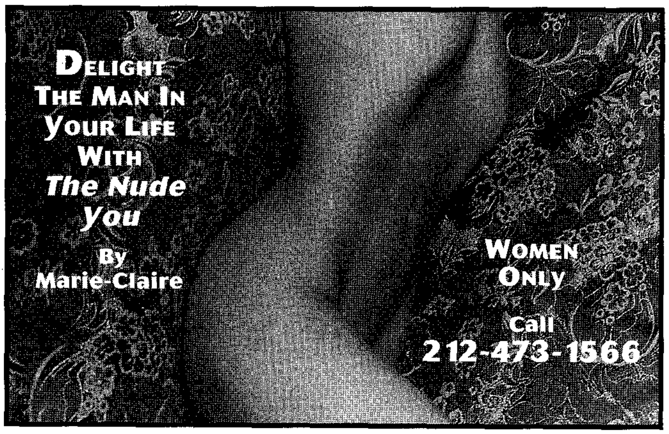

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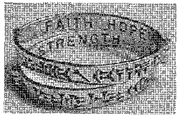

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Attention New York's Finest Males:—Warm, beautiful, 5'7", 118 lbs, former model, fun-loving...Uptown, intelligent, successful Jewish female, sexy and stylish, with a heart of gold and a passion for life. Seeking warm, tall, handsome, successful, quality gentle male, 46-60, financially secure, fit and sophisticated, who's cultured, caring, communicative, loving, kind, generous and possesses a sense of humor. Common goal: loving, trustworthy, long-term meaningful relationship. Common interests: the arts, travel, the outdoors, exercise, romance, dining out and more. Note/phone/recent photo a must. 2526✉

Attractive, Athletic MD—34, 6'3", 210 lbs, Italian-American, seeks younger, pretty, intelligent woman for romance, fun and friendship. Note/photo. 3011 ✉

For Men Only: Spring Special—Order this dynamic, sexy, smart, very attractive, great legs, 5'6", Jewish lady. Creative package also includes wit, style and class. Shoppers must be 40-55, intelligent, successful, romantic, sincere, secure male who enjoys cuddling, travel, exploring life, cultural events, and wants a committed love affair with best friend. 2543 ✉☎

Riding, Sailing, Skiing—Are three of our passions. Others include the arts, foreign travel, fine dining, romance and true love. This handsome, wealthy Jewish man, 40, 5'10", blue eyes, big smile, seeks a wonderful, caring, sensual woman, 27-37, to share fun, family and all that life has to offer. Phone/photo, please. 2567✉

Fabulous Man—Seeks partner. Me: tall, handsome (really), 50, Jewish, divorced, very successful and easygoing. You: pretty and shapely, 32-45, with smarts and a positive attitude. Photo, please. 2468 ✉

Beautiful, Sexy Blond—(Goldie Hawn look-alike), long wavy hair, blue eyes and a great smile, 5'3", thin and in great shape, 29, Jewish and a teacher - seeks successful Jewish man, 29-36. Note/photo/phone, please. 2482 ✉

Brunette Ballerina Beauty—30, 5'8", 105 lbs. I'm blue-eyed, sexy, warmhearted, spirited and fun, with amazing legs. I enjoy theater, fine art and wine, movies, tennis, the stock market and, of course, dance. I'm seeking a single white male, very handsome, very successful (CEO/MD/JD type), who is fit, energetic, cosmopolitan and kind, with similar interests. Please be 38-48, tall (5'10" plus), and (212) resident preferred. Photo a must for reply - will exchange. 2605 ✉

Beautiful Brunette MD—Slim, vivacious, fun-loving Manhattan female seeks dynamic, outgoing, athletic, successful Jewish male, late 30s-mid 40s, with good sense of humor. 2614✉

A Creative Surgeon—An optimistic, incurably romantic, multifaceted, handsome man, 5'10", very fit, slim, down-to-earth, 43, fun, seeks sincere, warm woman under 37, for hope, love, commitment. Phone/photo necessary. 2882 ✉☎

Tall, Attractive, Athletic, Romantic—Look good in blue jeans or tuxedo. 55, two Ivy League degrees. Interests: soft summer nights, romantic dining, history, baseball, crosswords. Looking for striking, accomplished woman, great legs a plus, 38-48 (tuxedo optional). Photo. 2462 ✉

Sensuous, Attractive, Adventurous—Slim, young 42, Jewish professional woman would love to meet a young-looking, cute guy, 38-46, Jewish, successful professional, warm, sensuous, great sense of humor, outgoing, confident and an animal lover - for committed relationship. Photo. 2637 ✉☎

Sensational NYC Media Exec—Looking for remarkable man, 40-48. I'm 5'8", Jewish, slim, smart and feminine, with chestnut curls, dark eyes and a warm smile. Into running, the gym, travel, the beach and living well. You're 5'11" plus, Jewish, clean-shaven, self-assured, fiscally and physically fit, and sincere about life and love. 2493 ✉☎

Jet-Set Male—Desires long-term relationship. Are you an intelligent and beautiful woman used to being treated with respect and generosity, or desirous of such? If so, a fairy-tale life of travel and luxury may be available. Please send all of the following: note, photo, age, height, weight and phone to: 2818 ✉

I Want—A woman who would not normally respond to a personal ad. You are strong-willed, sensitive, sensual, romantic, with uncompromising values, grace, class and wit. You are 25-35, model-slim, take great pride in your appearance, and not afraid to admit you're a cut above. I am 41, 5'11", 170 lbs, green eyes, wavy hair and handsome. Interests include music (jazz), theater, downtown dining, cooking, Knicks, antiquing, travel and fashion. I am kind, caring, very successful, and pride myself on my integrity and keen sense of humor. Photo/note please. 2388✉

Handsome, Romantic, Successful—36, athletic, 5'11", booksmart/streetsmart, loves travel, theater, laughing and being active. If you're attractive and intelligent, 28-38, I'd love to meet you. Nonsmoker. Photo/phone, please. 2643 ✉

Handsome And Cerebral Physician—44, Jewish, 6', athletic, literate, altruistic, seeks marriage-minded woman to share travel, books, conversation, laughter and anything Italian. A thousand words is better than a picture - your choice. 2455 ✉☎

Very Pretty, Vivacious Attorney—Sophisticated, compassionate, feminine, athletic, Jewish, 5'7". Loves skiing, tennis, running, culture, country weekends and travel. Seeks well-educated (JD, MD, MBA type), caring, confident and refined preppy man, 40-52, who desires a lasting relationship - hopefully a family. 2559 ✉☎

Spring In The Park—Wouldn't be right without you. Tall, dark, handsome, affectionate, funny, down-to-earth, 40s, Jewish, successful real estate investor, seeks 30-something, marriage-minded woman. Photo essential. 2420 ✉

Orthodox Jewish Woman Sought—18-25 ...who believes her spiritual and physical beauty can only be preserved by adherence to Rambun's concept of marriage in his commentary on Lev 18:6 by Aaronic. Biblically erudite, classically educated, athletic, aristocratic, 6'3" tall, thin, fair-complexioned, blue clear-eyed, dark-haired and very wealthy high-tech entrepreneur. To qualify, see Lev 21:13. 2456✉

For The Selective Man Only—Rumor has it that there is an emotionally "together" woman who would love to meet you, have lots of fun, and develop an intimate relationship on all levels, culminating in a loving marriage. "They say" that she is 45 ("You're joking! You look much younger!"), Caucasian, green-eyed head-turner with radiant complexion, long dark blond hair, has great smile, Manhattanite, nonsmoker, 5'5", slender/curvaceous via dieting and exercise (ugh!), very affectionate/passionate, free/expressive with feelings, enjoys making others laugh and can laugh at herself, no dependents, looks at glass half full, tries to live by golden rule, ambitious yet tender/empathetic/compassionate, charitable, exudes warmth and self-confidence but has vulnerable side, appreciative, honest with sensitivity, introspective/perceptive and alumnus of psychotherapy, hardworking owner of physician recruitment firm (entrepreneur or masochist?), good listener/communicator, eclectic interests, flexible attitude, loves kids/animals, loving, outgoing, open, bright, articulate...but not after 2 1/2 Pina Coladas, and has a great deal to give and share. Additional positive qualities intentionally omitted due to cost factor of ad. She comes with a 30-day money-back guarantee/lifetime warranty. References provided upon request. References from family don't count. If you are serious about getting serious, can truly appreciate and respond to such a woman, and share many of the same qualities/values, then she strongly encourages you to do your own research regarding these rumors. She looks forward to hearing from you and... Note/photo. 2473 ✉☎

Sweet Guy—Sensitive, passionate, caring ...highly intelligent, communicative, a good listener, wonderful sense of humor. Handsome (I'm told), 50s (look early 40s), dimples, blue eyes, brown hair, in great shape (5'9"/162 lbs). Love good conversation, walks, nature, the arts (film, theater, music, literature, museums, etc.). A late-bloomer, capable of loving deeply, ready to commit. Seeking slender, attractive, refined, unencumbered, reasonably happy woman who is nurturing, loving and kind. Manhattan or nearby a plus. Photo and thoughtful note are musts, please. 2522 ✉

Looking For My Victoria Secret—Who would normally not respond to a personal ad. A woman who won't settle for anything but a top-quality lifestyle with a very successful, nice-looking, marathon-shape man of 41. Living in Manhattan but love to relax in my beach house and travel whenever possible. You are 25-35, in great shape, sexy (with your own style) and take pride in your appearance. She needs to be romantic, passionate and have great values. I will be a special addition to your life. I will always keep the secret! Please send photo/note; will respond with both. 2448✉

Very Handsome—Single white male, 43, looks 33 (really), company president, nonsmoker, in great shape, nearly vegetarian, avid reader, communicative, with great sense of humor and zest for life. Seeking very intelligent, attractive, health-conscious, sexy, slim, petite a plus, single white female to 35, emotionally and financially secure, for a meaningful relationship. Photo, please. 2470 ✉

Vanessa Williams-Goldie Hawn Combo—31, Euro-Latin, blue-collar roots, Upper East Sider, professional with great body, enthusiatic about love and life - seeks fun, nice high achiever. Photo. 2577 ✉☎

Classy Blond—Tall, great legs, slim, beautiful, sexy, 38, Jewish, unencumbered - loves travel, tennis, sports. Seeks tall, successful, athletic and fit male, emotionally available, ready for a passionate relationship. Photo/note, please. 2453 ✉☎

Highly Successful—Divorced Christian female seeks equally successful Christian male to enjoy finer things in life. Attractive, petite, slim, smart woman who is fun, independent, sensual, outgoing, honest, loyal and spontaneous - seeks attractive, humble, affectionate, fit, evolved, responsible, energetic, patient man with a sense of humor. We have it all in life except someone to share it with. I am a very young 45 who never wants to "get old", with too many interests to list. Photo and note. 2633 ✉

Colorado Bound?—Very pretty, long-legged, hazel-eyed, 5'7", size 7, warm and successful, 39, Jewish exec, fun and alive, has condo in Vail - seeks like gentleman. Come ski with me. Photo please. 2512 ✉

Beauty And Brains—Slim, sexy, down-to-earth, single Jewish female physician, 34, seeking intelligent, accomplished, marriage-minded single Jewish male for love and laughter. Letter/photo. 2506 ✉

Recent Widower, Young 58—Warm, honest, good-looking, financially secure, active retiree, with eclectic interests ranging from skiing and scuba diving to fine dining and theater...from working out and jogging to reading, movies and TV (especially sports). Seeks financially secure, loving, attractive, intelligent, nonsmoking Manhattan woman (40-53) with like interests, to share life's journey. Note/photo/phone, please. 2578 ✉

Is Your Mom Bugging You—To settle down? Attractive, athletic, single white Jewish female, MBA, entrepreneur, 30, who loves Scooby-Doo, skiing and mountain biking; Adventure Travel and USA Network; Spartina and Patsy's Pizza; Sarah McLachlan and Pete Townshend; Gabriel Garcia Marquez and Entertainment Weekly...seeks single Jewish male, 27-35. 2648 ✉

Seeking Single White Male Playmate—Are you comfortable in your own skin, smart, funny, confident, under 55, very fit, affectionate and love to play and have fun? I'm younger, a divorced single white female, Southern-born and bred, love New York, very pretty blond, slim, highly intelligent, lots of fun, affluent, incredibly sweet and loving, completely authentic... and willing to lie forever about how we met. Letter and photo, please. 2541 ✉

Wonderful Man (References Available)—Handsome theater professional, Ivy MFA, 38, diverse interests (Shakespeare, hiking, stocks, philosophy, piano, pasta, tango, my nephew), introspective, good listener, great kisser, responsible, playful and kind, hopes to meet equally exceptional, happy, healthy and beautiful woman who loves her life and work, for intimacy, adventures and possible commitment. Tell me something you're excited about. Photo. 3122 ✉

Chic, Sensitive—5'7", brunette, Ivy-educated American woman, 44, back to Manhattan after years (!) in Paris... Seeks tall, fit, Jewish-American professional with heart, for menu of humor, happiness, creativity. Kids welcome. My daughter is 5. Note/photo. 2857 ✉

Dynamic Physician—35 years old, 5'11", handsome, with blue eyes and muscular build, living in Los Angeles. I enjoy fine restaurants, beautiful beaches, tennis, sailing, politics, the arts, international travel, fine comedy, good conversation and laughter. Seeking an articulate, well-educated lady (preferably Jewish), 24-34, who is highly vivacious, intelligent, warm, beautiful and highly curvaceous. Please send photo/note/phone. 2697 ✉

Handsome Southern Wasp—6', 46, Manhattanite, successful entrepreneur... would like to meet a nonprofessional lady whose lifestyle is already established and who now wants a deep personal relationship with a loving, amusing, positive-energy guy. You are over 40 and very experienced in giving and receiving pleasure. Phone. 2872 ✉

Petite, Pretty Dancer—Smart, sensuous choreographer seeks excitement and security, all in one man, who is confident, funny, 44 plus, with brains of a businessman and heart of an artist - for exquisite relationship. 3075 ✉ ☎

Voluptuous Vixen—Eclectic, romantic, passionate, sensitive, seeks single white male, 35-45, 5'10"-6'2", post graduate type professional with same attributes. No smoking/drinking/drugs. 2848 ✉ ☎

Not Willing To Settle—My man is Jewish, 32-40, a fit, generous and very accomplished CEO, investment banker or JD, who has a sense of humor and a sense of style to match. His brain says business but his heart says love. His woman is exceptionally beautiful (inside and out), with a great body, warm, loving, independent, very successful, playful, happy and very passionate about life. We feel lucky that we met, and together enjoy a genuine friendship, mutual support, the good life, working out, fine dining, making love, spoiling each other rotten and spending time with family and friends. Should we take the risk and lose our hearts? Note/photo/phone. 2678 ✉

Are You Listening?—I am writing to one very wonderful woman. I am 36, 6', 185 lbs, clean-cut, handsome (blue eyes), athletic, successful, good person - life is good. I have done my work and I am ready to meet you. You are positive, warm, loving, and you have poise and presence. You are educated, both formally and by life experience. You are most likely younger than I am and desire a lifelong, loving partnership. You've never had children but would be in awe of the idea when ready. Physically, you are very pretty, tall (around 5'7"), and definitely thin. You love to hug and are not afraid of nurturing or affection. If you are listening - do something you ordinarily wouldn't and respond. Life is good - let's make it wonderful. Please send a note and recent photo or contact: NYMAGSWM@AOL.com 2725 ✉ ☎

No Quick Fix—This handsome, successful, Ivy-educated, warm and friendly man, seeks 20,000 happy days *and nights with you - an adventurous,* humorous, petite, brainy beauty, 32-42. You love kids; balance your career and your personal life; value commitment; and seek a serious long term relationship. Letter/photo/phone. 3074 ✉

Mr. Anonymous For Now—Exceptionally handsome with boyish charm, youthful 40, Jewish, 6', dark hair, baby blues, former CEO workaholic turned a 360, now enjoys life to its fullest (extreme). Typical Aquarian, athletically fit and muscular. Casual life style (I own a tux), upbeat, creative and positive thinker (spiritually inclined), antique and junk maven (flea markets), loves architecture, interior design (recently restored my own NYC *town house). Very successful (marketing* guru) with entrepreneurial spirit (regularly featured on the news), I've accumulated the monetary bull...Hamptons beach house and VT ski chalet (part time ski bum and love the beach/water). I'm now ready for the real thing. Are we destined to meet? If your life resembles mine, or would like to tolerate it, you're feminine, 25-37, considered a knockout by someone other than your mom and no one can figure out why you're still single, then maybe it's meant to be. You're athletically fit, thin, preferably tall (aerodynamically built with limited baggage), value friends and family, love what you do or your aspirations, and still have time to play, I'll reply and reciprocate with recent photo only. 3063 ✉

Meet Your Match—Foreign-born, New York-bred, Ivy-trained JD, 33, slim and very pretty, cultured, multilingual, loves to play. Seeks warm, professional, sophisticated Jewish man, 32-42, as true partner. Must be family-oriented and believe in roses. Photo/bio. 2667 ✉

Love Is Good Sense—Blue-eyed blond, slim, former model - prefers jeans on Sunday to cocktail dress Saturday nights. Seeks fit male teddy bear, 50-62, affectionate, sense of humor, financially stable, to share friends, lovely apartment and eclectic life style. Traveled, worldly, at ease walking in Park or lunching at "21", likes most music, CNN. My career involves art, antiques, design. I have no children - would like to inherit a family. Note/photo/phone. 2869 ✉ ☎

Spring Into Romance—Be the one, the only one, to take my breath away, to sweep *me off my feet, the one who makes me say* I'm so glad I found you. It's no lie but I'm a guy with a heart made of gold, who seeks a woman to chance a new romance and be together as we grow old. Successful Jewish attorney, 42, seeks love, marriage and family (in that order) with special woman, 30-37, who shares urge to merge. Photo/phone must for reply. 3083✉

Gloria Seeks David—Truly stunning, super-educated, star quality, blue-eyed blond, 34, posing 5'7" and curvy size 6. Consider fun an evening evaluating the international economy while drinking champagne and dancing the night away. *My king lives in a palace, commands* armies, and seeks glamorous life with WASP princess. 3076 ✉

Northwest Jersey Business Owner—47, 5'7", Italian-born, educated, good-looking, fun-loving, financially secure, ready to settle down with the right woman. I enjoy travel, fine restaurants, movies, canoeing... Seeking caring, attractive, active, family-oriented, independent yet traditional woman, 30-40, ready for a future filled with love, laughter and children. Note/photo. 2047 ✉

Sensually Cerebral—Genuinely *handsome, Jewish male physician, 38.* Prefer Capri to Miami, Knicks to Bulls, integrity to pedantry, and humor to all else. Seek witty, warm, pretty woman with whom to share the universe (or at least NY). Photo. 3029 ✉

For Your Eyes Only—Personable, upbeat, pretty, passionate Jewish woman, slim, fit, cultured and playful, seeks tallish, nonsmoking, fit, good-looking male, 47-55, who's worldly, accomplished, loving, good-humored and communicative. Well-traveled chocoholics a plus. Recent photo. 2841 ✉ ☎

Extraordinary Woman—Truly beautiful, very classic blue-eyed blond, 5'9", slender, elegant, athletic, youthful 30s, humorous, kind, Harvard MBA and extremely successful. Guaranteed to exceed your expectations. Seeks very handsome (GQ type), equally successful, educated, athletic, witty and sophisticated male counterpart, 30s-40s, at least 6' and (212). We are both highly desirable and very selective, with first-class lifestyles. Photo a must for reply. 2789 ✉

Needle In A Haystack—I'm searching for that rare, well-rounded, handsome, tall, funny, loving and lovable man who values integrity, takes risks, loves to learn and is full of life. A man who truly wants a *lifelong partner with substance.* I'm a professional woman involved in the arts - 5'7", very attractive, long-legged blond, blue-eyed, in great shape, an extremely young 49. I cherish family and friends, adore children (an adoptive mother to-be), and am a smart, fun, passionate woman who loves life. 2884 ✉ ☎

ER Doc—Impassioned pianist whose soft brown eyes turn green in late-afternoon light...handsome, Jewish, 35, seeks extraordinary Jewish woman. Bio/photo. 2711✉

European Elegance—37, 5'8", blond and beautiful, passionate, charming and *normal. Loves music and cuddling* (preferably simultaneously). Seeks intelligent gentleman to respect, adore and occasionally ravish. Note/photo please. 2699 ✉

Titanic Search—Absolutely cute, Upper East Side Jewish guy, 40, looks 30, 5'10", thick sandy-brown hair, blue eyes, slim and fit, divorced and very successful in the computer industry, is looking for love and lust with his best friend. Like Leonardo, he would have found his "Rose" on that ship and saved her. Interests include going to movies, Broadway shows and concerts. Also enjoys dining out, the beach, working out, most sports, and to be with someone not only with great legs, but a greater sense of humor. Again, like Leonardo, he's a bit of a gambler and impetuous as well. Remember, a full house got Leonardo his "Rose". Oh yeah, it also got him very dead! Have car for geographically challenged. Phone/photo a must. 2782✉☎

CEO Seeks Soul Mate—Tall, handsome entrepreneur, having worked hard to reach his goals, now seeks bright, tall, curvaceous, sensuous beauty, 28-38, for loving, lasting relationship. Travel, great dancing (will teach), sparkling talk and great life style await the right woman with sensitivity, caring and a playful spirit. Our interests could include art, nutrition, alternative medicine, marketing, advertising, investing. Your possible life companion awaits. Photo/note/phone. No reply if no photo. 2731 ✉

Sleek And Striking—Tall blond, fit, very successful professional (own business). Love long lazy weekends and/or vacations in sunny climates. Enjoy fine dining, *theater, movies, sports but also happy* staying in by the fireplace and opening a bottle of wine. Seek highly successful professional man, 40 plus, who is tall, very attractive and seeking a long-term relationship. Photo, please. 3002 ✉ ☎

Cute Enough Guy to Say—I've never been thrown out of bed. 39, with a sense of humor and a major zest for life, I am a successful business owner and the happiest person (I'm having a ball) I know - it's just that I haven't said "I love you" for about three years and wouldn't mind saying it again. Social drinker but I'm tired of the bar/singles scene. I'm looking for that "one" female, 26-36, whom I'm attracted to - and would love to start a *long-lasting relationship. If you are a fun-*loving, successful, free-spirited, independent, beautiful (in and out) woman with a touch of class, look me up. Note/phone/photo would help. 2833 ✉

Are You A Mensch?—I'm a single woman, 38, 5'7", with green eyes, smart, spirited, pretty, passionate about my work, books, sports, jazz, love to laugh and even argue, am warm, generous, stubborn sometimes, Jewish (not religious). You're some of the above, a single or divorced man (kids okay), but mostly a good person who's looking for a friend, partner, somebody to laugh with and love. Write me a letter. 2778 ✉

Very Successful—Real estate entrepreneur, 50s, 5'11", seeking attractive 30-45-year-old, successful real estate professional, attorney or investment banker to share not only the finer things in life but also our professional interests. I enjoy extensive traveling, theater, movies, dining out in NY and country weekends. I am looking for a caring as well as sharing lady who could be my soul mate. When responding, please send photo. 2729 ✉

Do You Believe In Magic?—Me: pretty, 5'3", slim, green-eyed brunette - caring, bright, funny, artistic. You: warm, bright, sincere, 50ish professional man, divorced/widowed. 2685 ✉ ☎

Stop! Go No Further!—This ad is specifically written for the woman who never, ever considered responding to a personal, but, although extremely beautiful, fun, intelligent, incredibly sexy and passionate, "Mr. Right" has somehow eluded you. What we both need is a sincere desire to make something special happen. For me, this ad. For you, your response. I am a very handsome, successful, passionate, sexy, athletic, witty, Jewish (nonreligious) *young man of 41, standing 6' tall, 185 lbs,* with a lean muscular build and a great sense of humor. I enjoy a variety of interests and hobbies. Let's take a chance, for...nothing ventured, nothing gained! Photo, please - will exchange. 2849 ✉

Stop, Look And Listen—Male total package will endeavor to fulfill your wishes for complete lifestyle. Must be adorable, 40-50. Picture. 2475 ✉ ☎

Nice Guy, Strong Values—Handsome, fit professional, cultural and outdoorsy, young 43, funny, communicative, mature, seeks sweet, smart, sensual lady. 2598 ✉

30 Years Left—*By then my teeth will be* in a glass/red hair turn white/tall frame much shorter/dancing feet in orthopedic shoes. If you're over 6', Jewish male, 55-65, nonsmoker, looking for good compan*ionship and friendship with old-fashioned* 55-plus female, send photo/note. 2747✉

Sexy, Sassy CEO—Pretty, petite, 37, seeks 32-42, handsome, fit, fun, warm, professional gent for committed relationship/family. Call for additional info! Photo/note/phone. 2815 ✉ ☎

Pretty French-American Mom—39, seeks honest Catholic man for friend*ship leading to more.* Note/photo. 2570✉

Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

"As Good As It Gets"—Warmth with looks, all in one package. Blue-eyed, fit professional woman, looking for her "one and only". He should have similar attributes, 38-50. Photo, please. 3026 ✉

Warm, Smart, Pretty Woman—Enjoys city/country, travel, the arts, laughter. Seeks man, 48-58. We're both attractive, fit, Jewish, fun(ny), well-traveled, divorced/widowed, well-educated, with grown kids and lots of leisure time. Nonsmoker. NJ/NY. Photo/note. 3130 ✉ ☎

Are You An Unusual Woman?—Jewish, 36, handsome international executive seeks a talented, spiritual woman who similarly possesses depth of character and soul, an intellectual curiosity about the world, a passion for what she does, is communicative, strong yet tender, emotionally available and unpretentious, who is ready to build a loving life partnership and family and to explore the world together. Photo appreciated. 2669 ✉

Julia Roberts Type—5'9", attractive, fun-loving Jewish female, 38, seeks a successful Jewish man, 35-48, for a lasting relationship. Photo. 2438 ✉ ☎

Stunning, Classy, Down-To-Earth—Well-educated, well-traveled, 5'8", black professional female with broad interests - and adventuresome - seeks self-assured, financially secure male, 45-55, for possible long-term relationship and friendship of laughter, joy, pleasure and passion. Could it be you? Note/photo/phone. 3100 ✉ ☎

Boneless Stuffed Chicken—Moguls, aces, roundhouses, Sunday crosswords - I cook them, ski them, hit them, kick them and sometimes complete them. Asian male executive, fit, ex-model, 5'10", 166 lbs, looking for attractive, funny, slim, athletic (or willing to try) woman, 34-42. Note/photo. 3126 ✉ ☎

Not Just A Pretty Blond—5'7", 36, seeks gentleman, 38-45, for lasting relationship. Note/photo/phone. 3112 ✉

Life's Too Short—So is this ad. Fun-loving male, 37, 5'7", into skiing, beach, NYC...seeks "nice" female. 2834 ✉ ☎

Writing Chapter Two—Seek leading man, late 50s-60s, for attractive, blue-eyed Jewish woman, creative, caring, secure, loves all cultural arts, travel, fine dining. Note/photo. 2760 ✉

Gorgeous, Smart, Generous—43, 5'9" woman from CT - loves piano, movies, theater and travel. Seeks well-educated, confident, tall and caring man, 35-50, to share time and laugh with. 2596 ✉ ☎

Jewish, Gorgeous Face/Body—105, 5'4", 33, brunette, girlish Leo. Jewish lion, 30s, very handsome, success, 5'9"-6'2". Us: moral, wise, wit, happy, loyal, to love each other more than life. No photo/no reply! POB 27, Manhasset, NY 11030

Free Round-Trip Ticket—Investment banking managing director, 35, seeks female companion to share one million frequent flyer miles with. Response should include description of your fantasy vacation and photo ID. 2801 ✉

Jewish Male PhD, Millionaire—43, tall, handsome, athletic - seeks single female partner for major life upgrade. You are exceptional in all regards. Photo. 2621 ✉

Pretty Enough—For all practical purposes. Female Jewish physician, 40s, 5'3", shapely, empathetic, quiet sense of humor - enjoys theater, the arts, museums, welcomes new experiences... Seeking intelligent, caring, educated Jewish male, 45-58, nonsmoker, for friendship and possible committed relationship. Over 5'8" preferred. Recent photo, please. 2496 ✉

New Listing—Beautiful, smart, funny, petite Jewish female, 43, working hard to get back in shape after earning PhD (usually size 8, currently 10)... Seek well-educated (JD/MD/MBA), caring, refined preppy man, 40-52, for forever. 2693 ✉ ☎

Spring Is In The Air—39-year-old surgeon specialist, Jewish, 5'11", athletic, vibrant, tennis, golf, film enthusiast, with warmest heart, smile... seeks upbeat, energetic, thin, attractive woman, 20s-early 30s, to simply share life. Bio/phone/photo. 3120 ✉

Can't Be Stereotyped—Sometimes shy, sometimes outspoken. Runner and ex-smoker. Traveler and homebody. Fan of subtitled documentaries and Bewitched reruns, cooking and power tools... This pretty, unpretentious, 40-year-old Jewish editor seeks nonsmoking man with maturity, integrity and sense of humor, for something lasting. 2620 ✉

Looking For Relationship—Where both parties are mutually comfortable and can relax with each other. Are you seeking a relationship where you can be comfortable enough to surrender your femininity and create an ambiance of romance? Interests should include Libertarian politics with a social conscience. I'm an Orthodox Christian male, 47, family-oriented, who likes much variety - arts, city and country. Should love animals. 3061 ✉ ☎

Magical, Sensitive Beauty—Seeks soulful mensch, 45-60. Photo. 3131 ✉ ☎

You've Seens My Byline—Meet the genuine article. Cute, slim, witty, 5'2" brunette, 40, seeks fit, fun, creative Jewish man with soul and heart. Photo. 2662 ✉ ☎

Let's Take A Walk—This 6'2" male, 32, who's intelligent, handsome, big-hearted, professional and funny, with an active life and a genuine curiosity, wants romance with a special woman, 28-35, who's smart, attractive, independent and sees life's humor. Note/photo. 3044 ✉ ☎

Be A Bone In My Kabob—Cute Asian-Indian male, NYC financial professional, PhD, poet, lover of arts and fine living, 5'10", 165 lbs, slim, fit, nonsmoker, 39. Be a woman under 37, conversant, conversational, affectionate. 2745 ✉

High-Profile, Financially Secure—Extremely athletic, chic, mid-30s, 5'10" Jewish male communications entrepreneur - seeks lady to pamper and spoil. Well-connected, cool Adonis-like guy - enjoys floor seats at the Garden, five-star travel, Sagaponack and fine dining. Seeks mutually beneficial relationship with savvy, sexy, shapely, great-looking, fun female. Obviously, photo a must. 2798 ✉

Double-Take Attractive—Well, I think it's because I'm attractive... Professional male (MBA), 34, 5'10", medium build, born in India and raised in the US, seeks attractive single female, 35 or under. My interests include film, creative writing, rock music and travel. A taste for Indian food and an encyclopedic knowledge of Seinfeld are pluses. 2720 ✉

Former Prom Queen—Tall, slim, elegant, cultured Catholic widow seeks successful professional (55-65) gentleman for committed relationship. 2600 ✉

Giving, Sharing, Caring—Honest, 6'2", 58-year-old, successful businessman, many interests. You are all-American, tall (5'7" plus), thin and athletic, financially secure, 40s or very early 50s, a sensual person, well-educated. Please be honest. No smokers. 2681 ✉

I'm A Petite, Warm—Heather Locklear look-alike in my late 30s. I'm told I look between 20-28. I'm a self-employed single mom. I would love to meet a kind, loving, successful Jewish man, aged 35-60. Please send photo/phone/reply. 3109 ✉

Konnichiwa—Good-looking male, 50, successful, intelligent professional, financially secure, seeks Asian, normal, happy, fun-loving, in-shape female with style, smarts and good looks. Phone/photo/note. 2442 ✉

SEND

A WRITTEN RESPONSE
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New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Good-Looking, Academic MD—47, 5'10", warm, athletic, seeks cool, beautiful, socially conscious woman, 30s, for love/family (?)... Photo/letter. 2547 ✉

Sexy Jewish Gal—Seeks established mensch for relationship, 49-56. 3116 ✉ ☎

Seeking Established Man In NYC—Unique black woman, intelligent, loyal, personable and successful, 39, 5'8", fit and attractive, healthy attitude and life style - seeks intelligent, passionate, energetic, emotionally available and fit man, 37-43 years, for friendship leading to relationship. Race and religion not an issue. Marriage-minded, family-oriented nonsmokers only. Serious response with photo, please. 3013 ✉

Beautiful Surprise—Blue-eyed blond, tall, thin, 35, sweet, bright, athletic. Looking to astonish an outstanding Jewish man, 35-44. Gift and wrapping come with lifetime guarantee. Note/photo. 2609 ✉ ☎

Seeking Analytical—Introspective, slim, attractive female with emotional depth, age 40-49, under 5'6". Thoughtful note/photo. 2656 ✉

Incredibly Gifted - Often Brilliant—Usually more modest, youthful, healthy male, 58, articulate, highly successful, open, easy, playful, affectionate, very creative...seriously seeking really bright, intuitive, in-shape, 40s-50s, clear-thinking, intimate-feeling female equal. Nonsmoker. 2415 ✉

Adorable, Sexy Woman PhD—5'5", slender and athletic, seeks bright, kind, communicative man, 45-60. Tall, lean, Irish - all pluses. Photo please. 2516 ✉ ☎

Wanted:—Prince for Afro-American princess. Attractive, 5'3", 115 lbs, fashion professional - enjoys the arts, outdoors, travel, dancing, etc. Tired of frogs... Seeks prince, 48-59, in-shape, sincere, attractive, with sense of humor, to enjoy life with. Recent photo, please. 2859 ✉ ☎

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Beautiful European—47, seeks tall, educated, successful man. Photo. 3133☒

Want To Win The Lottery?—Handsome, romantic, intelligent, upbeat, adventurous, single Jewish professional male, 34, 5'8", slim. Enjoys travel, theater, dancing, comedy, new experiences and more. Seeks a fun-loving, down-to-earth, attractive, slender, single white female, 26-37, for relationship. Let's make a winning combination! Hey, you never know! 2649 ☒ ☎

Pretty Christian Gal, 45—Honest, romantic, independent, love cats, bugs (VW), bookstores, Riverdance, exercise, seeking quick-witted guy to love. 2764 ☒ ☎

Pretty Blond—Slim, 49, seeks quality man for friendship/romance. 2756 ☒ ☎

Beautiful, Inside And Out—Great figure - loves tennis, travel, dining, beginner golf. Very successful, two residences, NY, FL. All I want is to fall in love with my counterpart, 50-60. Photo will get reply. 2659 ☒☎

Liz Taylor Look-Alike—In her prime. Dark-haired, blue-eyed beauty. Successful legal dove. Warm, friendly, happy. On the lookout for attractive, successful gentleman, 48 plus, with a similar passion for living all aspects of life. 2700 ☒ ☎

Pretty, Elegant, Affluent—Woman seeks doctor/lawyer/CEO, 58-65. 2432 ☒ ☎

Like A Fine Wine—I am full-bodied, voluptuous and Rubenesque in flavor. If you long for that one-and-only tender, sexy and intelligent woman with NY smarts, 36, 5'10", this woman seeks you: a tall, single white male nonsmoker, 40 plus, for long-term relationship. 2860 ☒ ☎

Upscale, Attractive Gal—50, bright, witty and warm, with varied interests, looking to meet a great guy with sense of humor, 45-65. 3009 ☒ ☎

Physician, 61, Seeks Woman—We are healthy/happy, hard-working/easygoing, enjoy long walks/monogamy. Bio. 3031 ☒

Saratoga Springs, NY—In this land of fast race horses and fresh spring water, a Jewish professional, late 40s, financially/emotionally fit, 6', 175 lbs, who loves sports and the arts, has a passion for golf, seeks an attractive, slender woman, 30-50, *for fun/romance. Photo/note.* 2850 ☒

Strikingly Attractive—Cultured professional woman, good mind, good body, good taste, good sense of humor, seeks good man for good life, 50s-60s. Photo/note/phone. 2717 ☒

Successful, Athletic, Very Handsome—Jewish male, 41, who enjoys a good laugh, having fun and living well, seeks attractive, adventurous, passionate, nonsmoking, witty female, 32-39 (need not be Jewish), to enjoy romantic evenings and possibly much more. Photo, phone and note. Will exchange. 2737 ☒

Southern Heart, NY/Worldly Sense—This attractive, intelligent Jewish (36) woman's life is adventurous, passionate and full, but I prefer to enhance it by sharing. I'm well-traveled, accomplished, affectionate, confident, family-oriented and athletic, looking for mutual pampering with one lifetime friend, 34-43 male, with same values and approach. Sorry, photo a must. 3020 ☒ ☎

Gentlemen—Wouldn't you love to connect with a sleek, modelish, vibrant, outdoorsy professional lady with warmth, humor and compassion? Be an evolved, handsome Christian professional with big heart, over 5'10", 38-50. 2687 ☒ ☎

Bright, Attractive Woman—With social conscience, seeks gentle, 50-plus man - friend, lover, partner - to share outdoors, arts, learning, laughter, life. 2820 ☒ ☎

Pretty, Petite Gay Woman—Easygoing, stable professional (young 46) with terrific smile, seeks friend and lover to share the good and the not-so-good. Loves theater, tennis and dancing. Happy in town, on the beach or in the country. 2555 ☒ ☎

Attractive, Caring, Intelligent Female—With grown children, looking for secure (50-63) male, nonsmoker, to share all things that life offers. 2670 ☒ ☎

An Officer And A Gentleman—PhD, Sean Connery looks, intelligent, caring, sensitive, loving, affluent professional - seeks same in a very pretty, upscale woman under 52, for friendship, travel, the best in life. Note/photo. 2611 ☒

Live, Love, Laugh—Jewish Prince Charming seeks his Cinderella to share all that life and NYC has to offer. 3057 ☒

Very Pretty Strawberry-Blond—Christian lady, 35, seeks soul mate. I'm successful, sweet, fun, feisty, loving and classy. Seek attractive male, 35-45, 5'8" plus, who's kind, decent, has a sense of humor, has depth and is able to pursue (me). Photo. 2728 ☒

Ferrari-Driving Multimillionaire—Easygoing, romantic and funny golfer seeks smart, sincere, slender and kind younger woman, 33-43, who has a great sense of humor and is very, very gullible. Photo ensures reply. 3108 ☒ ☎

Older Man Desired—Very pretty, thin, smart, sexy, kind, rich, fun, 38. Seeks charming, worldly, successful man, 50-70, to pamper with love, loyalty, warmth and respect he deserves. POB 919, NYC 10025

Tall Order—6'5", nationally known corporate lawyer, 48, profiled by The Wall Street Journal, seeks his 5'8" plus soul mate for Carnegie Hall, Petrossian and Palm Beach. Recent photo/letter. 3042 ☒

***Thoughtful Man**—Handsome, tall, successful,* Jewish, 59, seeks slim NYC female, 42-52. Photo. 2644 ☒

Flower-Sending—Anniversary-remembering, no-game-playing mensch, *looking for best friend/lover for museums,* travel and forever. CPU consultant, 40s - seeks slim, feminine, 30s. 2441 ☒ ☎

Pretty, Outgoing, Intelligent—Professional, single black female, 34, seeks handsome, intelligent, emotionally and financially secure single male, 33-44, to share evenings/weekends, possible long-term relationship. Photo/note. 3125 ☒☎

Ravishing Italian Beauty—35, sweet and sensual, seeks very handsome, fit and successful gentleman. Photo. 3036☒

Long-Haired Beauty—Slender, bright and fun. Seeks smart man, 37-47, with looks, charm and integrity. Please include photo/note/phone. 2744 ☒

Successful, Good-Looking Doctor—37, regular guy, seeks upbeat, sincere lady under 30 - for fun future. Note/photo/phone a must. 2451 ☒

Asian Beauty, Loving Heart—Cerebral MD, globetrotter, passionate dancer, elegant, worldly, close family - seeks same in athletic, boyishly handsome gent (33-48), for marriage, family. 2847 ☒ ☎

Happily Secure Male Academic—Loves romantic movies, fireside chats, French food, travel...seeks slim, 45-55, self-aware female professional. Photo. 2772 ☒

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Second Time's The Charm—Fun, successful Jewish clothing exec, seeking the right fit for life. I'm 38, 6'2", blue-eyed and full of adventure. Seeking exciting/offbeat counterpart, 25-40, single or divorced. Kids okay. 3118 ☒ ☎

Happy With My Life—But missing a special someone. I am a pretty, shapely blond, seeking an attractive, 40s or 50s, energetic, successful (gentle)man to cherish forever. Intelligence, sense of humor and warm heart a must. Life is short, but romantic sunsets await. Please send letter, photo and phone. 2826 ☒

Marriage-Minded—European man, 30, 5'8", blond, kindhearted professional, loves music, life - seeks special lady, 22-30, for sharing. Note/photo. 3025 ☒

White Male, 46—VP/MBA/JD, 160, 5'9", open, honest, fit, fun...seeks female partner, 30-40, for marriage. 2638 ☒ ☎

I'm Looking For Someone—Who can give me a good game of tennis, likes classical concerts, Italian opera, dining. I'm a Westchester male, 56, nice to be with and have a weakness for Virgos. 3089 ☒ ☎

Nice Guy Seeks Nice Gal—Affectionate, gentle nature lover, enjoys easy outdoor activities, interesting conversation and culture. Slim, 5'9", 56 (appears to be younger). 2722 ☒

Pretty Blue Eyes—Blond, young 40s, 5'5", slim, shapely, soft-spoken, lives Nassau County. Enjoys beach, boating, champagne, fireplaces and gardening. Seeks handsome, tall male under 54. 2631 ☒ ☎

Lost In Atlantic City—Seasoned male seeking good-hearted, slim and petite, entrepreneurial or professional female, 35-50, to share winter weekends in NYC and summer weekends in AC... beach, kayaking, barbecuing, dancing and *shows. You entertain and fascinate me* in Manhattan. No picture necessary. Surprise me with your wholesome good looks, intelligence, wit, kindness. 2712 ☒

Lovely Broadcaster/Journalist—Extremely pretty and bright, funny, playful, desirable, seeks superlative, sophisticated, successful match, 48 plus, to share glamorous, exciting life. 2883 ☒☎

Male, 41—6', 180 lbs, nonsmoker, seeks female for commitment/marriage. 2861 ☒

Uncle Needed—For my incredible, adorable, petite, thin, caring, professional Jewish aunt (39). Requesting a warm, active, generous, successful, professional, humorous Jewish male (35-50) who values integrity and is family oriented. NY/NJ. Please send note/photo. 2771 ☒

Handsome, Caring Man—41, 5'9", fit professional. Just returned to NYC. Love outdoors, travel and anything new. Seek very attractive, slim, sincere, honest, down-to-earth, emotionally healthy woman, 27-34, who wants to be my other half, for a lifetime of love, happiness and growth. Note/photo a must. 2640 ☒

Upper East Side, Hamptons—Very pretty, tall (5'8") professional woman seeks special Jewish man, 46-56, to share life's pleasures. 2766 ☒ ☎

***Everything But You**—Very handsome,* intelligent, sincere, fit, single Jewish male, professional, 41, enjoys everything from romantic dinners and Broadway to a casual night at the movies, set of tennis/round of golf, Sunday brunch...and just sharing fun times together. Seeks pretty, slim, bright, fun-loving, single Jewish female, 30-38, nonsmoker - now and forever. Note/photo. 2867 ☒

Woman For All Seasons—Jewish art professional seeks man 60 up, to share. 2630☒

Fiftysomething Female—Reads NY Times, Lancet, Science, Nature, Ha'aretz; enjoys hiking, classical music, traditional values; softly, gently, attractively unthin; seeks wrinkled, couth, gruntled mensch. 2584 ☒

Tall, Achieving Woman Sought—5'9" plus/minus, bright, athletic, beautiful, *to share life with warm, rollerblading,* successful male architect - slim, fit, attractive, 50s, 6'1". Loves dancing, ballet, Broadway. No smoke/recent photo. 2788☒

Caring CT PhD—60s, Catholic, bald, into cooking, travel, theater, dancing, gardening, walking. Are you spiritual, loyal, honest, special, classy? Photo, letter a must. 2816 ☒

Strictly Personals

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Slim, Pretty—30s, educated, seeks man, 38-49, for marriage and kids. 3082 ✉

Seeking Pre-1948 Vintage Man—Excellent chassis, spirited engine, first-rate interior, desired by pretty, vivacious Ivy-educated woman to travel life's highways and byways with joie de vivre. 2775 ✉ ☎

Successful, Sexy Dentist—With knockout body and great face, 38, Jewish... seeks extraordinary, successful man, 32-45, Jewish. Note/photo a must. 2707 ✉

Truth In Advertising—Successful Jewish businessman, 6'1", 42, considered quite good-looking, athletic, communicative, romantic and somewhat cerebral, seeking a marriage-minded woman who understands the balance of life and can laugh easily and love intensely. Interests include skiing, tennis, New England getaways, antiquing, cuisine and hopefully you. Let's both be pleasantly surprised. NY and CT okay. Photo/phone. 2497 ✉

A Great Guy—Tall, good-looking, dark, 44-year-old Jewish male, funny, successful, down-to-earth guy - is also very romantic, sincere, compassionate. Seeking very pretty, warm, sexy, tall, female counterpart with sense of humor and heart of gold, for lasting relationship. Widows a plus. Photo a must. 2763 ✉

NYC Attorney Seeks—Intelligent, relaxed woman (47 or under), sensitive and affectionate, with appreciation of the arts. He is intellectual, athletic, loves the arts, great sense of humor, healthy lifestyle... chronological age 54, physical age about 40, Jewish, 6', 165. Note/photo. 2566 ✉

Dichotomous Diogenes—Christian man, nonsmoker, professionally successful yet personally unfulfilled. Seeking like single female, 35-45, articulate, enthusiastic, tolerant, with great smile and varied interests, to aid in quest while sharing city and country pleasures. Note/photo for reply. 2602 ✉

Beautiful, Cultured—Professional female, fabulous body, gorgeous green eyes, seeks tall, fit, successful, kind, monogamous, formerly married gentleman, 40-55. Photo/note. 3110 ✉

Black Male MD—40s, down-to-earth, reliable, seeks professional, fit female, 23-36, who enjoys movies, theater, traveling, gym. Note and photo. 2812 ✉

Sensuous Exotic Latin/Italian—Petite, ready to embrace love. Be nonsmoking male, 40-60. 2517 ✉

Boring Ad—But not this pretty, petite, fun-loving, Christian (although would break glass) NYC woman, who is self-reliant and loves the best in life! Seeks handsome, financially secure, fit, single white male (30-45) for long-term relationship - enjoys flea markets to world travel...brave hearts. Photo. 2427✉

Down-To-Earth, Attractive, Spirited—Professional female, Christian, 42, (516), seeks good-natured, kid at heart/accomplished man, who loves to laugh, to be best friends and more. 2800 ✉

Divorced White Male—Truly handsome, 58, former pro athlete, good physique, successful, seeks 35-50, slim model/dancer type - a wonderful friend and relationship. Photo and phone. 2440✉

Gorgeous, Accomplished, Cherishable—Artist/professional, divorced Jewish LI female, pre-40s, seeks 6', slim male nonsmoker equivalent. Photo a must. 2727 ✉

NYC's Finest—Italian, handsome, muscular, degreed, ocean home, financially secure, stable, open-minded, seeking one classy, cool, serene woman, 25-40. Handwritten note/photo. 2876 ✉

Striking Black-Haired, Hazel-Eyed—Professional female, 5'5", athletic, 39, educated, quick-witted, seeks fit, confident professional male with a great wit and good heart, who now needs something beyond his career. 2616 ✉

Single Male—53, 6', dark hair, no dependents, great physical shape, successful business owner - enjoys beaches, dining out, etc. Seeking woman under 45 for possible long-term relationship. 2865✉☎

Sexy, Sassy 'N' Silly—Single Jewish female, 5'7", with creative intelligence, seeking single Jewish male, nonsmoker, 45-60, teddy bear, emotionally and financially secure, with heart of gold. 2738 ✉

Have City Terrace, Need BBQ Chef—Warm, spontaneous, attractive professional, single Jewish female, slim, 5'8" - enjoys both city life and water's edge, loves travel. Seeks attractive single male, 45-60, 5'10" plus, nonsmoker, caring, fun, adventurous, worldly, financially secure. 3079 ✉

Tracy Seeks Hepburn—For remake, also arts, jazz, laughs, learning, mutual support. Tall, slim nice guy, 43. Note. 2796 ✉

Mature, Attractive Woman—Seeks warm, pleasant male companion who enjoys travel, theater, classical music, dining out. 2558 ✉ ☎

Single White Male—37, never married, handsome, slim, nonsmoker, 5'11", electrician, college engineering student, homeowner. Likes cooking, music, outdoors, bike riding, reading, beach and photography. Seeks slim, dark-haired Latin lady, 20-35, with similar interests. Please be honest, nonsmoker, no drugs, for long-term relationship. Send note/photo/phone and I will send you the same. 3099✉

Beautiful Ex-Model, European—Manhattanite, cultured, well-educated, fun-loving entrepreneurial woman, seeking nonsmoker, successful Jewish man, 55-65, 5'10 plus, to share love, passion, each other. 2495 ✉

Playgirl Wants Playboy—Hot blond seeks exciting, hot-looking, healthy man of fine tastes, for monogamous, passionate relationship. (Music biz/longer hair a plus.) Photo/note. 2572 ✉ ☎

Dinah Shore/Goldie Hawn—Suzanne Somers - been told I look like them! Interests: golf, exercise, dining out and travel. If you're 50-59, energetic, successful and fun to be with, I would love to hear from you. Note/photo, please. 2686 ✉

Jewish Male Attorney, 39—Looking for my love. Could I be yours? Pix. 3041 ✉☎

Everybody Wins—Bad boy/professional, extremely successful nonmedical doctor with highly lucrative practice - never married, Jewish (nonpracticing), boyish good looks, 39 (appears far younger), tall (6'2"), slim, athletic, into surfing, cycling, exotic cars, world travel and more. Searching for one uncompromising, well-integrated, chic, graceful and truly beautiful woman (24 and over) to share life's struggles, unceasing good and bad times, laughter and loss, and all the rest within a context of permanent security and love. This is one really good bad boy you can finally bring home. Recent photo/note/phone assures confidential reply. 2671 ✉

Let's Fly Kites—Chase rainbows, go singin' in the rain. (212) and (516) Jewish widow, slim, 5'2", brown hair, eyes, seeks body/soul mate, 65 plus, smoker okay. Let's carpe diem. Note/photo, please. 2794 ✉ ☎

Very, Very Warmhearted—Greek-American male who has retained the best of European traditional values, with free spirit and open mind - fun, balanced, attractive and fit professional. Seeking petite to medium-size Christian female, 28-38, who's also warmhearted, good family values, open-minded and in shape! Photo please. 2652✉

Soulmate?! Cellmate?!—Heck, I'd be thrilled just to meet someone on the same frequency. Divorced, slim, 51-year-old man. Warm, witty, caring and sensitive, with absolutely no fear of intimacy, as underscored by the fact that I occasionally ride the subway - where there is more intimacy and physical contact than found even in the Oval Office! Seek warm, caring lady for long-term monotonous relationship. Please send photo/note. 2822 ✉

Pretty, Witty And Wise—West Sider seeks 55-62-years-young, nonsmoking, trim NYC man with warm heart and sense of humor, for caring/sharing. 2545 ✉ ☎

Stop The Search!—Very cute/attractive/petite Jewish female, 41. Enjoys laughter/culture/fun. Seeks handsome/sincere male (38-46) with a sense of humor. 2767 ✉

Beverly Hills-Manhattan Model—Attorney/investor, stunning, chic, slim, long blond hair, great legs, killer smile, dazzling wit, Upper East Side. Loves arts, restaurants, travel, theater, film, cabarets, horses. Seeks tall, lean, handsome, clean-shaven, cultured, patrician, highly successful, generous, monogamous, marriage-minded, upper-echelon, gentleman, 40-60. 2702 ✉ ☎

Attractive, Cute—Funny, gym-going, hiking, nonsmoking, playful professional, slim, tennis-playing, world-traveling Jewish female, 35 - seeks single male, 30-42, with similar adjectives (alphabetically not required). Note/photo. 3132 ✉ ☎

Love And Be Loved—Smart, sexy woman (45) and dog - passionate and playful with grownups and kids. We seek joyful man of arts and letters - perceptive and spirited, inspired by books, music, news and film, outdoors adventures and bedtime stories. Single dads welcome. 3040 ✉

Warm, Loving Woman—Seeks intellectual, sexy, playful, fun, loving professional man, 45-55. Photo. 2813 ✉

Tired Of Being Admired—I got to get off the pedestal - I'm collecting dust. I'm a single, late-30s male - handsome, successful, funny (profile 99% accurate), looking for sexy, smart (25-35) female to help me figure out '90s love... Let's take a ride. Photo a must. 2675 ✉

Love's Labour Lost?—Labor relations consultant/arbitrator/mediator seeks a sincere companion - not a labour of love! White male, 40, 5'10 1/2", 165 lbs, very fit, trim and handsome, would enjoy meeting younger, attractive, compatible personality. Various intellectual and sports interests. If the above connects with your needs, the conflict of aloneness may be resolved! 2574 ✉ ☎

Looking For My Soul Man—Attractive professional, blond, 45, looking for her mate. He is tall, attractive, professional, 42-55, and friendly. Note/photo. 2604✉☎

Attorney, Businessman—Looking for a slender woman, 45 plus, with sunshine in her smile and moonlight in her eyes. Should like fine dining, foreign travel, antiques and classial music. ESQ81898@AOL.com 2875 ✉

Writer/Film Producer—52, extremely intellectual, looking for nonsmoking woman of substance, 30-42, for long-term relationship. Photo and note appreciated. No actresses, please. 2757 ✉

We're Asian And Attractive—We look at each other and say nothing. Are we victims of our culture or just being New Yorkers? I am a very handsome Asian male, 37, and successful. Let's break the ice! Note/photo. 2657 ✉

Fit, Fun Smoker—Single white female, 45, blond/green, size 4, 115 lbs, 5'5", beautiful, unencumbered, works out, many interests. Seeks handsome, fit, upscale, clean-shaven, kind and intelligent single white gentleman, 45-55. E-mail: BLONZZrFUN@aol.com or 2873 ✉ ☎

Beauty, Brains, Soul—Slim, very attractive, spiritual, media/literary agent seeks chemistry (not family) with very attractive, 40s-52 male. Photo. 2755 ✉ ☎

Blond, 5'3", 110 Lbs, Good-Looking—Well-bred and educated. Wants to marry a financially secure, cultured, handsome man, 60-65. Photo/note/phone. 2443 ✉

Bright, Attractive—Blond/brown, 5'4", white Catholic female professional likes mystery, golf, intelligence and humor. Desires college-educated, white Catholic male, 41-52. Nassau/Suffolk. 3077 ✉ ☎

High-Yield Girl—Seeks blue-chip guy for lifetime investment or merger. Me: 36, Jewish, beautiful MBA. You: well-educated, enjoy great success, sincere about restructuring your life, ready for love, marriage. Note/photo a must. 2466✉

Where Have You Been?—Not at the benefits, book signings, wine tastings or art-show openings I've attended. This 5'10", vivacious, slender Jaclyn Smith type (in manner and appearance), early 40s, professional Jewish female would like to know. Please respond if you are a tall, 40-plus professional/businessman, warm, witty, sincere, down-to-earth, and appreciates the same in his partner. Just a line or two may lead to the sharing of new beginnings this spring. Note/photo. 2647 ✉☎

You Can Take Me Anywhere—43, 5'3", slim, pretty editor, writer, erudite, classical pianist, warm mom - craves her equal but taller. Pix/note - happy to reciprocate. 2425 ✉

More Love, Less Work—Desired by this uniquely smart, playful, passionate, petite beauty, 56, with a warm, successful, adventurous, creative man - who knows and lives his truth. Hurry. 3022 ✉ ☎

Courtney Cox Twin—Very pretty, Jewish, 35-year-old, successful, cultured NYC exec seeks Jewish soul mate, 32-45, who enjoys the beach, dining out, skiing. Photo/note. 2629 ✉ ☎

One-Of-A-Kind—*Extremely attractive*, blond hair, blue-eyed Jewish female, 28, 5'3", great shape, with diverse interests and an upbeat personality, awaits you. You're a handsome, fit Jewish male, 28-38, who, like myself, is intelligent, honest, romantic and kind. Good sense of humor a must. Nonsmokers please. Photo/note/phone essential for reply. 2538 ✉

Let's Be That Couple People Smile At—When they pass us holding hands walking down the street. Me: classy, successful, 40-something, slim Jewish female who loves the arts, travel, NPR (particularly the puzzle), chocolate, cooking (make world-class chicken soup with matzo balls) and the gym. You: a guy with a warm smile and compatible interests, who, like me, is not lonely but is tired of being alone. Note/phone/photo, please. 3039 ✉

Tall, Blond And Handsome—NJ male, 43, Wasp, athletic, professional, with sense of humor, seeks compassionate, intelligent woman under 38, from NY metro area, with traditional values, for the best year ever. Note/photo/phone. 2803 ✉

That Certain Smile—Upbeat Jewish dad, 50 years old, trim, athletic, bright, well-grounded - enjoys music, cinema, outdoors. Seeks warmhearted, progressive, physically fit woman with that certain smile. Prefer photo. 2479 ✉

Attractive Jewish Lady—36, seeks handsome, successful Jewish guy, 34-44. I'm sexy, shapely, vivacious and very romantic, and need "you" to complete my life. NJ men preferred. Note/phone/photo a must. 3005 ✉

Wanted:—*Someone* with whom to share Shabbat. Would also enjoy relationship for theater, browsing Barnes & Noble, NYC walks. I could even love to cook again! Seeking male, 45-60, with kitchen utensils. Photo/note, please. 3128 ✉ ☎

Lovely Italian-American Lady—Professional, young 47, slim, full of love and life, unencumbered, seeks a refined, warm gentleman, for friendship and more. Note/phone/photo please. 3056 ✉

Spring Fever—Attractive, athletic executive seeking witty, intelligent, confident white male (35-45) for dinner, dancing, sports or movies. I'm 5'7", dark hair, green eyes, and live in Fairfield County, CT. Please send note/photo. 3069 ✉

All I Want Is My Equal—Who is a beautiful, passionate, loving, cultured soul mate, early 40s, who wants marriage and children. I am a tall, handsome, youthful (55) stock trader, divorced with three grown daughters, looking to start another family. I am an excellent lover and cook, love biking, tennis, reading and opera. Note/photo. 2787 ✉ ☎

Very Generous Media Executive—6", 185, 39, really cute, successful - has it all except for a loving woman. Photo. 2646 ✉

Spirited, Sexy, Literate—Green-eyed blond seeking her Don Juan de Marco/Zorro to challenge and possibly win more woman than most men can handle, 33-50. Phone/note. Photo a must. 2650 ✉

The Man Of Your Dreams—Is waiting to meet you. He's a 6'1", handsome, athletic, successful and outgoing Manhattan Wasp...and you've been very hard to find: a thin, tall, beautiful, independent angel *with a wild sense of humor but passionate* social values. It's about time we both ended our search. Note/photo. 2533 ✉

Endangered Species—Pretty tigress with great lines, swift motion, easy to look at and listen to, wishes to climb treetops with worldly, fleet-footed tiger, 50 plus, to maneuver through modern-day jungle. My den or yours? Photo/phone/bio. 2733✉☎

Tall, Good-Looking—Blue-eyed professional male, 30, looking to meet girl of his dreams for friendship, fun and possible romance. She (24-29) must be beautiful, intelligent, affectionate, career/goal-oriented. Interests include tennis, swimming, movies, dining, computers, road trips to the Cape, and self-improvement. Photo, please. 3135 ✉☎

Slim, Pretty (And Pretty Sane) Shrink—Active, independent, happy with career, friends and life, seeks previously married man, 50-60, of similar spirit, for possible great relationship. Note/photo. 2759 ✉ ☎

"DATE" SHOULDN'T BE A FOUR LETTER WORD!

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Pretty, Petite, Fit, Sexy Woman—Love *is still everything! Well, almost everything.* Food is good, money is good. Laughing is better! Please be 59-68, nonsmoking and ready for love. The right man will be a happy man. 2774 ✉

Very Pretty, Slim—36-year-old Asian female physician desires to meet upscale professional for serious relationship. I'm easygoing, with many interests. You are sincere, romantic, understanding, open-minded, handsome and know how to treat a special lady. Phone/photo a must. 3008 ✉

Striking, Slender—Kind, smart, shapely brunette, looking for brilliant, fun, financially secure, handsome, kind man, 37-50, able to go the distance with the right person, to build a wonderful life. Note/photo, please. 3067 ✉ ☎

Affectionate Corporate Lawyer—49, divorced, 6'3", partner in NYC firm, lives in Westchester. Enjoys reading, golf, Broadway, Carnegie Hall, NY Jets, and owns small sailboat. Would like to meet a tall, available college graduate, Christian woman, 25-40, who, like him, is open, intelligent, honest, bright, mature and warm, with a good sense of humor. Please include recent photo with your note. 2481 ✉

RESPONDING TO ADS IN THIS ISSUE?

A WRITTEN RESPONSE
Here's How:

Mail may be sent to boxes from March 30th-June 8th.

STRICTLY PERSONALS
New York Magazine, Box #_____
P.O. Box 4600
New York, New York 10163-4600

A PHONE RESPONSE
Here's How:

Calls may be made to ads with a phone symbol from March 30th-May 31st.

Call 1-900-443-1500

$1.95 each minute

Looking For Something More—Easygoing, funny, very fit and handsome Manhattan male, 36, seeks bright, warm, playful Jewish woman for laughter, friendship, true connection. Favorite pastimes and places include all kinds of movies and theater (a real passion), *Central Park, bookstores, outdoor cafes*, piano bars. Photo, please. 2754 ✉

Outdoorsy—Single Jewish male, nonreligious, 46, 6'2", 205 lbs, attractive, nonsmoker, health-care professional, enjoy working out, hiking, cycling, scuba, all racquet sports, travel, movies, theater, concerts, kids, animals, astronomy, etc. Interested in a committed relationship with an athletic lady under 45. Note, phone and photo. 3086 ✉

Mud Stuffin—41, athletic Wall Street financier. Ex-sports model. Generous. Unselfish. Seeks lady equivalent. Satisfaction guaranteed. Photo/note. 2498 ✉

Very Selective? Demand The Best?—Gorgeous, thin, accomplished, affluent, witty, cultured, loving, playful, sexy, young 48. Seeks warm, world-traveled, fun-loving man, 48-65, to be my honey. 2464✉

Love, Commitment...—Handsome MD, 34, Jewish, worldwide *practice/travel*, beaches, fit, fun, many interests... new to NYC - seeks sweet, down-to-earth, sexy, beautiful woman inside/out. Bio/photo, please. 3066 ✉

City/Country Woman—Successful classical musician mixes NY culture with wilderness...and the spirituality of both. Petite, pretty, athletic, adventurous, joyful, idealistic. Loves to read, garden, x-country ski, old-fashioned values, simplicity. I'm glowingly 43. You are a man close in age and a kindred spirit. No photo - just sincere note, please. 3021 ✉ ☎

Cute, Sincere—Independent professional Catholic female loves travel, antiques, sports, jazz, walks on the beach. Seeks smart professional male, 37-45. 3050 ✉☎

Naturally Pretty—Spiritual, refined, shapely, mature, secure, fun, good cook, seeks gentleman, 45 plus. Photo. 3142 ✉

Exceptional Jewish Guy—33, *intelligent*, good-looking, successful - conservative exterior hides hellishly sexy mind. Seeks cute, smart, curvy, nonsmoking Jewish woman for love, laughs and a lifetime of special moments. 2579 ✉ ☎

Strictly Personals

TOP EXECUTIVE, TOP QUALITY

As handsome as he is nice, this 47-year-old, tall, well-groomed, blue eyed, dark-haired man is someone you immediately want to cuddle with. He is great fun, very romantic and generous; plays rugby, loves most sports, the theater, music and museums. Loyalty, fidelity, marriage and family are high priorities in his life. If you are good-looking, smart and accomplished, The Godmothers has a first-class gift waiting for you.

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Physical Relationship Sought—By Jewish doctor - tall, blue-eyed, 42-year-old man seeks full-figured woman for long-term fun. Note/phone. 2502 ✉

Thinking Big—Good-looking editor, enthusiastic cook, seeks professional Manhattan man, 44-plus, with big intellect, big appetite, and above all, big heart. 3117 ✉ ☎

Good Year?—And I don't mean tires! Handsome, athletic, an easygoing entrepreneur, 49, seeks unpretentious, witty, fun natural beauty, 35-45, for a lifetime of candlelight dinners. Photo. 2639 ✉ ☎

Fun And Adventurous—Jewish, 35, petite professional who loves to travel, the outdoors, sushi...seeks athletic, successful male, 32-42, with sense of humor, to explore with. Note/photo. 2791 ✉ ☎

Well-Respected, Accomplished—Successful, very athletic, fashionable, 5'10" Jewish male marketing professional, mid 30s, seeks partner to share terrific times. Well-liked, physically fit, good guy - enjoys Knicks season tickets, diverse travel, the Hamptons and great restaurants. Looking for warm, caring relationship with intelligent, sensuous, in-shape total package - fun female! Please include photo. 2689 ✉

Wish To Wed Warm, Wise Woman—To worship and wander world with. Successful, solid and sensitive solicitor seeks to secure and savor sassy, saucy, sexy, sunny, spunky, scrupulous and slender spouse of sense and sensibility to share all seasons. You have laughing eyes that are full of mischief, and are nice, intelligent, open, outgoing, elegant and younger than about 52. I am a Wall Street lawyer, 60s, tall, slim, reasonable and considerate, lapsed Wasp, Manhattanite, who enjoys travel, driving, walking, tennis, music, books, movies and good food and wine - especially when shared with my best friend with whom that special chemistry exists. Photo helps. 2790 ✉

Successful Gay Male—37, 5'8", 170 lbs, articulate Wasp, athletic, enjoys Pommards, exotic travel, James Beard, Kipps Bay, Berkshires - appreciates laughter, friends, romantic weekends. Seeks motivated, masculine, clean-cut, Hermes-loving male. Photo/note a must. 3054 ✉

Irresistible Romantic—Auburn-tressed beauty who's intuitive, spontaneous and creative, seeks a risk-taking, 50-60, monogamous entrepreneur. 2714 ✉ ☎

Physically Fit Male, 33—MA degree, successful, good sense of humor. Enjoys music, movies, Yankees. Seeks intelligent, caring, fun, petite, slim female, 26-35, for friendship and romance. 2487 ✉ ☎

Priceless 1950s Female Classic—Mint condition, mechanically sound, beautiful exterior - needs male Jewish driver who knows his way around. For test drive, send photo/note. 2612 ✉ ☎

Lovable Guy, 50—Enjoys career, art, music, cinema, cooking, photography, humor...as much as making life dynamic. Seeks upbeat woman. Respond in most comfortable way to: 2563 ✉ ☎

North Shore Widow - Home Owner—Pretty, intelligent, fun, comfortable with people and herself, seeks upscale guy with good character and charisma, 55 plus. Recent photo/note. 2589 ✉

Chivalrous, Forthright, Faithful—Divorced Jewish male, 44, 6'1", 180. Enjoys exercising, golf, poetry, the stock market, theater, dining out and most any other activity in the company of a wonderful woman (you perhaps?). Looking for attractive, fit woman who would like to meet a down-to-earth, kind, considerate single parent. If you have the courage to answer this ad, I know you will be pleasantly surprised. Photo/phone. 2653 ✉

An Introspective Extrovert—28, warmhearted, petite Jewish professional, seeks an open-minded, articulate, self-aware, nonsmoking Jewish professional male, 28-36, slim, athletic, under 5'9". Note/photo. 2768 ✉

Petite, Successful Jewish Female—35, very attractive, fit, upbeat professional, looking for dynamic, fun, intelligent soul mate to share life, love, family. Photo, please. 2758 ✉

If You're A Spiritually Awake Man—With a sense of humor and adventure, 40-55, and would like to meet an attractive, strong and creative woman, please send photo/note. 2645 ✉

Attractive, LI Slim Redhead—Seeks 55-plus, cultured man. Photo please. 2619 ✉ ☎

Have Hugs, Will Travel—Inspired, offbeat, romantic Jewish male seeks passionate adventuress for magic, mirth and moderate madness. 3055 ✉

Young At Heart—Attractive Jewish male professional, 38, down-to-earth, fun(ny), caring, sincere, loyal. Seeking soul mate to ride the roller coaster of life. Believes when you find the right one, the chemistry stays alive for a lifetime. Be Jewish, affectionate, under 40, also looking to end the search. Note/phone/photo, please. 2708 ✉

Nobody Believes I'm Shy—This petite, unforgettable, feminine, 43, divorced Jewish female is shy but extroverted, sweet but sensual, smart but naive, classy yet down-to-earth, lives in LI but breathes NYC. Seeks a strong but sensitive, successful but humble, aggressive yet honest, intelligent but unpretentious, seriously funny 40-50 year old, for friendship and relationship. Send photo/letter. 2845 ✉

Jewish New-Age Lawyer—44, with great blue eyes, 5'5", 135 lbs - enjoys yoga, bicycling, cooking, Saratoga Jazz Festival. Seeks honest, outgoing woman, 30-40, for committed relationship/children. Photo appreciated. 3015 ✉ ☎

Incurable Romantic—Athletic, handsome, humorous Jewish professional, 45, seeks bright, pretty lady, 34-42, playful and spontaneous, who knows the value of good communication in a lasting relationship. Note/photo. 3030 ✉

Well Worth Pursuing—Bright, attractive, slim, professional female, 49, with style, warmth and playful spirit, seeks sincere, successful male (50s) to fall in love for the last time. 2776 ✉ ☎

Good Guys Are Hard To Find—Handsome, tall, fit, successful, 44, romantic, seeking 30-something, pretty, kind, bright, affectionate soul mate. Photo; will exchange. 2658 ✉

One Good Man—DC/NYC, in search of several good women (just kidding!). Earthy, attractive Jewish male, late 40s, good-hearted, well-educated, with diverse interests, seeks contact and connection with upbeat, spontaneous, tall woman with engaging smile, sexy demeanor, independent yet intimate. If you catalyze the best in others, value friends and family, and have a good moral compass, please respond with a nongeneric note/recent photo/phone. 2421 ✉

Partner Wanted - Tennis/Life—Tall, athletic Wall Street Wasp seeks 30s-early 40s, attractive lady with interest in tennis, golf, sports and a great sense of humor. Your club or mine. Let's play soon. Your note/photo a must to set up match. 3138 ✉

Handsome Male—Preppy Wall Street investment type, 40s, athletic (ski/tennis), Jewish, lives way out in country. Seeks cute, fit, bright woman in 30s, for fun, romance, more. Photo, please. E-mail: HeavenNow@aol. com. 2846 ✉

Wanted:—Sensible, fit Catholic man, 55-63, for loyal, caring woman. 3043 ✉

Where Are You?—If you are a Jewish female, 24-30, and are fun-loving, giving, very attractive, sincere, sensitive and sexy, and are looking to meet someone boring, dull, poor, ugly, fat and stupid, I'm not that one. I'm really the needle in the haystack. Note/photo. 2661 ✉ ☎

Creme De La Creme—Multifaceted sophistication with fun-loving soul, this Heather Locklear clone is tres fit (passions include cycling, skiing and art). Seeks handsome, worldly man (45-54) to explore Paris, Colorado, Soho or Roland-Garros with. Brilliance a plus. 1st class a must. NY/LI lifestyle. 2855 ✉

Warm, Wonderful, Very Pretty—Slender blond professional/investor seeks successful male counterpart, 40-53, for all the joy two people can create. Photo/phone. 2452 ✉ ☎

Love Is Blond (And Brainy Too)—Manhattan law partner, pretty, blue-eyed, 5'6", size 8, Jewish mom (shared custody), 35, with senses of humor and style, seeks a true connection with an insightful, big-hearted, self-made, funny, cute guy, 32-45, who believes that an hour at the gym in exchange for a great dinner is a good deal, and wants a future with an exceptional lady. Dylan fan a plus. Note/photo. 2736 ✉

Assertive Female—Desired by very handsome, fit male, 39. Note/photo. 2428 ✉ ☎

Art Director—52, described by friends (when asked) as smart, honest, eclectic, with offbeat sense of humor. Continues to seek a little direction from woman, to mid 40s or so, described by friends (without being asked) as a witty, attractive professional - perceptive and independent, with an easy laugh. Note/photo. 2831 ✉ ☎

Tall, Slim Brunette—Divorced female, pretty, arts lover - cultured, warm, optimistic and sweet-natured, LI. Seeks sincere, affectionate man, to mid 50s. Photo, please. 3017 ✉

Superior Standards?—42, slim, sensitive, sincere, successful, spiritual, secure, sensual, stable, Sting-like single man seeks similar - happy, honest, high-IQ'ed, humorous, hetero, heavenly-looking, heart-of-honey, Helen Hunt-like soul mate, 29-35. 2858 ✉ ☎

Head-Turner—Beautiful architect/fitness instructor, 36, 5'9", with fabulous figure and dynamite legs, seeks lusty, warmhearted white male. I love the urban life, book stores, hot jazz, cold beer, summers at the beach and time spent with friends. Let's get together! 3104 ✉ ☎

Looking For You—Fine NYC novelist, 61, secure, handsome still, athletic, seeks warm, truly pretty, very wise woman, 40-55, for bright days, vivid nights. Late photo/note. 2571 ✉

Wanted:—Younger man, 39 plus, to share good times with lovely lady, 57. 2532 ✉ ☎

Fun-Loving, Sexy Blue-Eyed Blond—Professional with a heart of gold - loves tennis, movies, travel, romantic dinners and summers in the Hamptons. If you are an attractive Christian professional male, over 5'7", 40-50, with similar interests - why be alone? Let's share life's fun, love, laughter together. Note/photo. 2508 ✉ ☎

Very Special Woman—Wants to meet a romantic, passionate, healthy, sincere, financially accomplished (60-70) gentleman to share his heart and all life's pleasures in a forever monogamous courtship. Note/photo. 2825 ✉

Passionate, Sexy, MD/Tri-Athlete—36, Attractive, well traveled, charismatic woman seeks wonderful, good-looking, in-shape professional man, 29-39, for fun, romance and future. Note/photo. 2824 ✉ ☎

Palm Beach-Bound—34, Jewish female with beauty, brains...seeks successful, handsome Jewish male for lifetime. 2641 ✉

Songstress Seeks Audience Of One—Pretty, accomplished singer/business owner, 46, who loves the outdoors and the arts... I want a good man in my bed and in my heart. He is very intelligent, self-knowing, honest, okay financially (as I am), passionate in conversation and in loving. Photo/letter, please. 2769 ✉

Sensual/Spiritual—West Side woman, 46, successful and happy in career, nature lover, dog owner, meditator, hiker, reader, writer...awaits you. 2474 ✉ ☎

Mr. Right Available—Handsome, successful professional - enjoys travel, music and romantic evenings. Seeks intelligent, attractive, athletic Christian female, 27-35, with traditional values, for long-term relationship. Will exchange photo/note. 2684 ✉

Gentleman—55, Christian, Ivy degrees, private investor. Seeks cultured and educated (212) lady with integrity, depth and style, who did not vote for Clinton and is not in therapy, to share adventurous journey to permanence. Thoughtful note/photo/phone, please. 2483 ✉

All In One—European born professional bachelor, 34, 5'11", brown/brown, romantic soul, athletic body, varied interests. Seeks warm, sophisticated beauty to share life, love and family. Photo exchanged. 2743 ✉ ☎

European-Born—48, Jewish man, widower, highly educated, entrepreneur, single parent, warm, cultured and funny. Seeks attractive professional/business woman, 40-54, children okay. 2597 ✉ ☎

Winner—LI businessman, 5'7", 160 lbs, great personality - enjoys life, travel, theater, golf or relaxing by the fire. You: 42-50, passionate and playful, trim and sharp, ready to love and be loved for forever. Note/photo/phone. 2742 ✉ ☎

Lover, Where Can You Be?—For deep, blue-eyed, dark haired, thin and curvaceous, 34 years, 5'4", Jewish woman? Long for a non-phony sort of genius, powerfully lean, tallish Jewish male who has enough true confidence to be my partner and enjoy a completely satisfying and lasting relationship. Picture/stats appreciated. 3073 ✉

European Flair—PhD intellect yet all woman; caring, truly pretty, petite and unpretentious. Intrigued by humanity, the arts, nature and a highly accomplished partner, 44-54, of warm heart, dynamic mind, cultural sophistication, and passionate body. Photo please. 2828 ✉

Equally Comfortable—At Lincoln Center or Denali back country, at home alone or enjoying the company of friends. I'm an attractive female lawyer, 40, 5'3", with curly dark hair. If you're a man comfortable with himself and with wit and intelligence, please write. 2485 ✉

Genuinely Nice Guy—Tall, dark, secure, located in CT woods, spiritual, musician/lawyer, Wasp, seeks late 30s-early 40s woman with grace, charm and humor, for love and companionship. Photo required for response. 2414 ✉

Distinguished, 6'1" Widower—Retired exec - jogger, golfer, dancer, traveler. Tux or jeans. Enjoys music, art. Seeks trim, fit, active lady with home in NY/NJ area for summers and share waterfront home in Naples, FL during winter. Irish-Catholic a plus. Photo/note. 2732 ✉

Best Friend, Sensual Lover—And equal partner in life's adventure. Handsome, NJ professional white male, 40, slim 5'9", nontypical, with eclectic active and cultural interests from reading to rock climbing...seeks tall, slim, genuine, independent, professional Japanese woman for forever. Personal note/photo/phone, please. 2586 ✉ ☎

Sassy 60s—Fun-loving, caring, educated woman wishes to share good life with nice guy, 62 plus. Climb aboard for love and adventure. Bio. 3095 ✉

I Lyk 2 Laff—Blue-eyed, petite, warm, loving professional, competent and physically active, with a lot on my plate, wants an honest, loving man, 45-60, to share life's banquet. 3137 ✉

Spring Is Here And Love Is In The Air—I'm a 40-year-old Jewish man who enjoys movies, theater and sports. Seeking a Jewish woman, 30s-40s. Nonsmokers only. 2663 ✉ ☎

Attractive Black Woman—39 and holding, seeks a caring, confident man. You must be at least 45, tall, with a love of books, music, sports, city walks. A zest for life/a sense of humor are important. Your race is not. Note/photo/phone. 2719 ✉

Handsome Italian-American—Successful professional, CT, 50, sincere, warm, caring, passionate, affectionate and considerate. Seeks pretty, attractive, sensuous, sincere, traditional lady, 38-48, for long-term relationship. Italian, (203) or (914) a plus. Note/photo. 2706 ✉

Emotional Rescue—Very pretty, accomplished, evolved Jewish professional, 40, with brains, desirous heart, runner's sole and travel in her bones, seeks similarly possessed male for total picture. Photo/note, please. 2680 ✉

Wife Wanted—34, 5'5", white, Jewish single male, nonsmoker, financially secure, seeks physically fit, easygoing female. Photo and note requested. 2520 ✉

Single Jewish Male—43, kind, fun, romantic, cute business owner seeks lovely, full-figured, single Jewish female for friendship and long-term relationship. 2811 ✉ ☎

This Girl Just Wants To Have Fun—Busy, attractive, blue eyes, light hair, young 39, Catholic. Love plays, gym, movies, travel, books, people and more. Looking for friend first. No games. 30-45, 5'9" plus. Photo/note. 3103 ✉

Charismatic, Energetic—Lover of each day, seeks male counterpart. I am classy, funny, upbeat 50ish professional, tall, slim, with city and country homes. 2511 ✉ ☎

Attractive Guy—Teacher, 31, 5'7", funny - likes home and adventure, outgoing. No smokers! 3105 ✉

Divorced Jewish Businessman—51, good-looking, in great shape physically, financially and emotionally, looking for beautiful, slim, sexy Jewish woman who has it all but wants her life changed forever. Photo appreciated. 2624 ✉

Fun And Pretty—Upbeat Jewish female, 5'6", 40, slim, brown hair/eyes, looking for sensitive, sincere, open-minded Jewish male for long walks and talks. Enjoy movies, cooking, Sinatra and Elvis. 2856 ✉ ☎

Self-Aware, Communicative—Fun-loving, divorced Jewish professional male, 5'11", attractive, trim, fit, 40s. Interests ranging from theater to hiking. Seeking (com)passionate Jewish female, 30s, for marriage and family. 2459 ✉ ☎

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Wedding Bells—Will make dreams come true. Sincere, good-natured professional male, Jewish, with traditional values, seeks kind female, 36-41. Photo. 2710 ✉

Very Handsome Gay Professional—31, 6', 185, seeks similar man with straight appearance and good looks. 2777 ✉ ☎

Handsome Wall Street Professional—Down-to-earth, physically fit, single white Jewish man, 37 - enjoys movies, dining, good conversation. Seeking a sweet, slim female, 23-35, for committed relationship. Photo/note/phone, please. 2549 ✉

Playmate/Lifemate Wanted—Tennis and sailing this summer; skiing next winter; biking, hiking, travel, arts, music, living in-between. I'm a tall, fit, nonsmoking Jewish widower, 66, who wants a mate afloat and ashore. Note/picture/telephone, please. 2679 ✉

Feminine, Fit, Foxy And Funny Female—Mid 40s, seeks witty, smart, successful man with an easygoing style. 2564 ✉ ☎

A Class Act Seeks A Partner—She's widowed, successful, a dazzling redhead, 50, European-born. He must be professional, distinguished, tall, well-spoken and worldly, 50-65. If you've enjoyed extensive travel, a successful career and are well-read, with interests in theater, classical music, tennis...and if you like dogs, please reply. Joie de vivre is as important as savoir-faire. Note/photo, please. 3016 ✉

Upbeat, Pretty, Sweet—Slender, early 40s, looks early 30s, Jewish, bright, outgoing, down-to-earth, sincere, fit, varied interests - seeks intelligent, funny, social, spirited man, emotionally mature, who's really serious about finding the right woman. 3087 ✉ ☎

Big Green Eyes—With heart of gold. Very pretty, passionate, intelligent, family-minded Jewish female (35), who loves to laugh, enjoys movies, theater, working out, the Times crossword and more...seeks attractive, confident, intelligent, professional Jewish male with similar interests. Nonsmoker. Photo/phone. 2642 ✉

Best Friends/Lovers—I'm 51, pretty, successful, secure, independent, vivacious, fit, fun, warm, cultured. Are you the perfect man for me? 3064 ✉ ☎

Classical Music Lover—Aesthetic values, Italian descent, Manhattanite - seeks soul mate over 5'5" for this raven-haired Joan Collins look-alike. 2562 ✉ ☎

Good-Looking Divorced Male—Mid 50s, seeks easygoing, sincere, honest, nonsmoking woman for a long-term relationship. Enjoy theater, movies, concerts, travel. Photo a must. 2625 ✉

Tall, Dark, Handsome Veterinarian—Athletic, adventurous, humorous and secure - seeks sensitive, never-married Jewish female, 28-35, with brains, beauty and character - for love and ultimate happiness forever. Photo/note requested. 3007 ✉

Very Attractive Female—32, Jewish professional, fun, bright, loves to dance. Seeks a warm, handsome, fit, intelligent Jewish professional, 30s. Photo. 2514 ✉

Pretty Woman—Seeks witty, caring city man, late 60s-70s. 2491 ✉

Professional Woman, Mid 60s—Varied interests, many friends and family connections; active, energetic, dynamic, outgoing; looking to expand life to include male companion of matching vim and vigor. 3091 ✉

Rare Bird—Suffolk widower, Jewish, 5'11", healthy, handsome, 60ish, slim, unpretentious, humorous - likes classical music, movies, CNN. Financially secure. For long-term relationship with cultured female, nonsmoker, 54-64. Photo. 2853 ✉

Masculine But Sensitive—Good-looking, green-eyed Jewish MBA, 31, 5'9", well-read, athletic, passionate, seeks an open-minded, pretty, playful, smart female under 33, to respect, make laugh and write poems about - long-term. Note/photo. 2703 ✉

Kind, Gentle, Fun, Nice Guy—Spiritual, 40s - loves travel, films and books, looking for down-to-earth woman. 2501 ✉

Pretty, Blue Eyes—Thin, kind, educated, Jewish, 36 - loves outdoors, fun. Seeks handsome, financially secure, great Jewish guy. Photo. 2573 ✉

Great-Looking Widow—Classy, financially secure, 66, loves all good things life has to offer, desires man to share, 65 plus. 2664 ✉

Exceptionally Beautiful Medical Student—Sweet, kind, 25, seeks Jewish man. 3106 ✉

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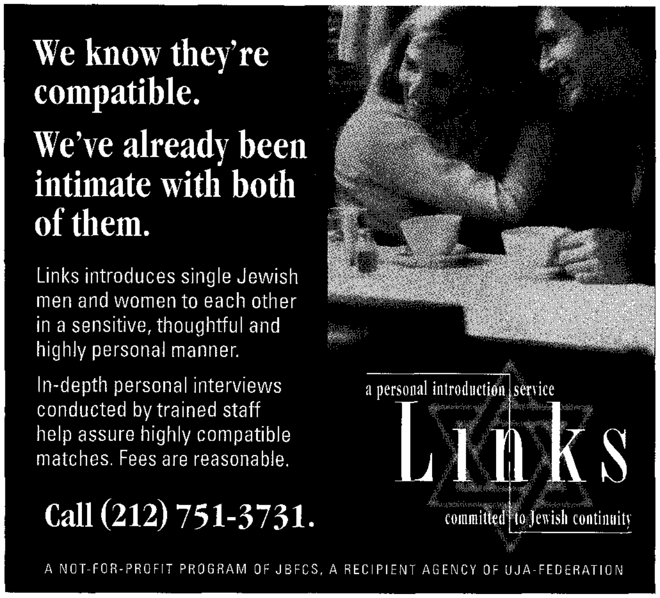
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Big, Beautiful Woman—Voluptuous, witty, chic blond, over 50, seeks savvy, single, non-bald, sexy NYC lover. 2460✉

Terrific Catch—Attractive, successful, romantic man, 40, 5'10" - likes sports, the arts and travel. Looking for a 27-38, smart, sexy woman for romance. Note/photo. 2591 ✉

Do You Like Pina Coladas—And taking walks in the rain? So, move to Peru! 30-plus male psychiatrist seeks arts-loving professional woman with wit, whimsy and wisdom, to enjoy all things NY. Dreams interpreted, then fulfilled. 3001 ✉

Gay Man Seeks Significant Other—Handsome Ivy grad, 42, successful, very fit, professional. Value family, friends, and work. Want to share a life that has meaning and richness, with someone of similar background and accomplishment, 37-47. Note/photo. 2802 ✉

Single White Jewish Male—Very succesful attorney, 30s, looking for down-to-earth, single white Jewish female, 24-38, for quality time and future. 3070 ✉

I Want A Partner, Not Just A Date—Slim, fit, 48, with exceptional looks, brains, sense of humor - seeks nonsmoking Jewish male who can dance, charm, romance...to grow with, talk to, celebrate with, encourage and be encouraged by. Phone, please. 2565✉☎

Take My Chalk, Please—Classy teacher, beautiful, exciting, 50s, 5'5", size 10, Jewish. Loves travel, golf, Seinfeld. Seeks educated mensch with success, wit, tenderness. LI/Queens area. 2672 ✉☎

Diamond In The Rough—Fit, attractive female seeks professional male, 40-55, nonsmoker. I enjoy travel, music, theater, dining, etc. Want to share? Note/photo, please. 3088 ✉ ☎

Sweep Me Off My Feet—Beautiful, green-eyed brunette, 36, Jewish Jersey girl - seeking handsome, fit, successful man who is looking for someone to romance. We enjoy movies, dining out, theater, travel, laughing together, holding hands, hugs and passionate kisses. Please send note with photo - what have you got to lose? 3101 ✉

Blah, Blah, Blah, Blah—By now you are probably getting tired of reading all these ads. So, if you are looking for an attractive, 34-year-old, Jewish, exciting, fun-loving, vibrant and successful brunette with a great sense of humor, look no further. My interests include travel, tennis, skiing and the finer things in life. I value honesty, trustworthiness, mutual respect, family and friends. I'm seeking a Jewish, funny, attractive, successful, kind, well-mannered gentleman between 34-45. Note/photo/phone appreciated. 3059✉

Tall, Young—Retired professional, financially secure, low-key, Jewish, seeks intelligent NJ lady, under 50, into fitness, workouts, all-around strong. 2590 ✉ ☎

Attractive, Green-Eyed—Italian woman, 41, smart, happy, fun-loving, enjoys travel, boating and more - seeks similar man. Please be kind, honest, tall, fit, 35-55, with integrity and wit. Note/photo. 3060 ✉

You're Not Looking Hard Enough—You haven't found me!!! Soft and cuddly, slim, divorced Jewish lady, cute and bubbly, seeks her own teddy bear who is tall, 48 plus, successful, witty, sporty and family-oriented. 2806 ✉ ☎

Japanese, Long-Haired, Grace, Funny—Never married, model looks/smile, 5'4", self-made CEO. Seek handsome, powerful yet sweet Ivy/MBA/lawyer type, 32-52, well-dressed, sophisticated, humorous. We enjoy Paris, cooking, piano, city life style...leading to marriage. 2594 ✉

Kirstie Alley Look-Alike—38, Jewish, fun, classy, well-educated - seeks kind, secure man for fabulous future. 2519 ✉ ☎

Sultry Brunette—Great figure, warmth, brains and charm, 5'5", seeks divorced man, 45-55, emotionally and physically fit with intellect, character, wit and style, for the real thing. Letter and photo. 3051 ✉☎

Titanic Treasure—Professional male, 45, 5'7", with heart, and loves theater, travel, sports, seeks female, 30s, with same interests, for infinite romance. Photo. 2866✉

Pretty, Warm Designer—31, slim, 5'6", Jewish - loves travel, museums and laughter. Seeks a warm, tall Jewish male, 30-40, who is ambitious, educated and romantic. Note/photo/phone. 2580 ✉ ☎

Knockout Beauty, Class, Brains—Ivy MA, siren, great figure, affluent, sexy, fun, seeks same in man, 45 plus. Photo. 2576✉

Good-Looking, Experienced Attorney—Jewish, 5'7", 32, athletic, fun and smart, seeks single Jewish female, 24-34, who is pretty, smart, sexy and sweet, with old-fashioned values, to complete the fairy tale. Note/photo (will exchange). 3053✉☎

Warm, Lovely NYC Heart Of Gold—With humor, culture, PhD, seeks NYC man of high intelligence, integrity, humor, caring, 49-60, for marriage. Photo. 2588✉

Architect, Tall, Intelligent—Good-looking, accomplished, combines sensitivity with masculinity. Crutches limit athletic but not meaningful life experiences. Enjoys museums, art galleries, theater and movies. Seeks intimate, committed relationship with an affectionate, open, attractive, sensual woman that would result in being friends and lovers. 53 plus. Note and photo. 2808 ✉

Heaven On Earth—Gorgeous, 36, green-eyed, Jewish New Jerseyite, right outside NYC, earthy and casual with outrageous sense of humor. Music is my passion, while exercise keeps me in fashion. Prefers Levis to black tie, but when I'm all dolled up you could die. Hope to find 36-45, refined free spirit and soul mate, who is successful, loving and kind. Photo appreciated. 3068 ✉ ☎

Truth, Beauty, Love—What else matters? Woman seeks man to laugh with, believe in, and swoon for. Very pretty, warm, unique architect, 40, passionate about work and family, interested in ideas, travel, books, film, yoga, anything outdoors, attracted to intelligence, a way with words, boyish charm, strong hands. Children welcome. 2832 ✉ ☎

Handsome, Irish, Harvard-Educated—Financially independent, fit, 5'10", gentleman, early 50s, seeks very smart, athletic, petite, wholesome, financially independent, Christian, 40-plus lady for travel and long-term relationship. Photo a must. 2779 ✉

Children/Marriage-Oriented—38, 170, 5'10", blond/blue, soft-spoken gentleman. Midwestern values. Kids okay. 2676 ✉ ☎

Elegant NYC Ms.—Well-liked/respected/educated/ordered/dressed/heeled/traveled and -versed. Pretty, willow-thin, 5'4", loves the arts, tennis, bridge, etc. Seeks response from active, truly compatible, 53-65-year male counterpart. Note/photo. 3080 ✉

Four Keys To A Great Relationship—Communication, trust, honesty and... Single Jewish professional female from north NJ, 33, 5'3", pretty, seeks sincere, handsome, intelligent, single Jewish professional male with that fourth elusive key. Photo, please. 2734 ✉

Gay Professional Guy—41, 5'10", 175, handsome, healthy, down-to-earth, into sports, music, good friends. Seeks smart, fun, cool guy, 28-45. 2694 ✉

Exclusive, Good-Looking—Single Jewish male, 36, 5'9", professional, seeks pretty, slim, sexy Jewish female, 20s-30s, for fun and romance. Note/photo. 2844 ✉ ☎

Classy LI Lady—Pretty inside and out, 44, 5'7", seeks fit, attractive, professional white male. Photo/note or e-mail: FIFI6038@AOL.com 2539 ✉

Black Male—50s, professional, seeks a warm, attractive female, 30-50, in need of a big hug. Please, no major health or income problems. Race unimportant. Photo, please. 2569 ✉

Very Pretty Attorney—Petite, with great smile who enjoys the arts, travel, and just hanging out, seeks Jewish male, 38 plus, with terrific sense of humor, and a warm heart. 2837 ✉ ☎

Pretty Caribbean—New Yorker, Ivy JD, 29, seeks dynamic true love, 35-40. 2691✉

High-Quality Man—Single white male, 52, very intelligent, nice-looking, extremely honest, financially secure, Westchester homeowner - seeks nice woman for great relationship. 2654 ✉ ☎

What's Up Doc?—Attractive blond health-care professional, single Jewish female (Conservadox), 40, 5'4". Very bright, educated, well-traveled, warm, sharp, independent, great sense of humor, diverse cultural interests. Believe that smart is sexy. Seeking Jewish male counterpart, MD, 48-60, cuddly, heimish, sensuous, caring...to write Rx for laughter and love. Note/phone. 2561 ✉

Vermont Lover—Don't miss this opportunity to meet pretty, 5'3"/108 lbs, Ivy-educated female Manhattanite who loves hiking, skiing, running as well as "the arts" of NYC. She seeks successful, well-educated man, 35-45, for possible future relationship. Photo/phone a must. 2617✉☎

Widower—51, 6'1", 190, government service, Democrat, Protestant/Unitarian. I enjoy being an amateur jazz and classical musician, a movieholic...astronomy and celestial phenomena, books, museums, science and 20th-century art. 2527 ✉

Great Catch—35, attractive, happy, fun female seeks kind, secure, upbeat man who enjoys life, sports, travel. 2716 ✉ ☎

NYC Gal—Very pretty, sweet/athletic/32/5'8"/Jewish, seeks 5'10" plus, smart/fit, fun (212) guy under 40! Note/photo. E-mail: nycitygal@aol.com. 2749 ✉ ☎

Sensational Scorpio—Dark eyes, intense, great sense of humor, slim, pretty, 56, professional, loyal. 3090 ✉

Pretty Blond, Full-Figured, 42—You be financially stable, nonsmoker. 2810 ✉ ☎

My Hope Is To Invite Love—Single white Christian female, 42, very fit, feminine and pretty, tawny blond, blue eyes, passionate about life, playful, utterly romantic, believing in a healthy life style and seeking a relationship possibly leading to marriage. Let's explore the possibilities. Note/photo, please. 3004 ✉

Attractive, Financially Secure—NJ professional female, 47, seeks similar male, 46-62, for lasting relationship. 2575 ✉☎

Pre-Raphaelite Redhead—Tall, elegant, Catholic MBA, 32, seeks caring, compassionate, intelligent, good-humored man looking to balance career ambitions with NY culture - movies, books, good wine and great conversation. Note and photo, please. 2622 ✉

Pretty And Professional—Jewish Manhattanite, 37, slender and athletic, warm, easygoing and stable, seeks handsome, dynamic, interesting male for lasting relationship. Into the arts, cooking, biking, film and travel. Note/phone/photo. 2730 ✉ ☎

Give It A Shot—42, Jewish MD, down-to-earth, varied interests, never married, seeking intelligent, professional, nonsmoking Jewish woman to be friend/lover/partner and start a family. Note/photo appreciated. 2751 ✉

Seek Sane Male Soul Mate—59-66. Tanglewood summers, NY winters. 2422✉

Independent, Attractive, Intelligent—Down-to-earth woman, 44, enjoys outdoor and urban activities and generally having fun, looking for attractive, romantic, physically fit man with various interests to enjoy life with. Note/photo. 2750 ✉

Born Abroad But Not Yesterday—Pretty, witty, fit, sensual, warm. Seeks droll, handsome, 48-plus gent for urban adventures, bucolic escapades. 2868 ✉☎

Attractive Educator—Very fit male, 51. Enjoys the outdoors, movies, travel, museums, reading and more. Seeks white Christan female, nonsmoker, 30s-early 40s. Note/photo. 2715 ✉

Very Pretty, Slim—Intelligent Jewish professional, 37, athletic, fun, seeks professional male, 37-47, to share life's pleasures. Note/photo or phone. 2673 ✉☎

Westchester Professional—(Works in Stamford), 34, 6'2", Nordic background. Seeks bright, attractive, outdoorsy woman with clean arrest record. I enjoy country living, tennis and horseback riding. Letter/photo, please - will reciprocate. 2546 ✉

Woman For Sail—Playful, attractive, 48, divorced, white Jewish female, creative professional, seeks funny, sociable, bright man with sailboat and/or home on water. Nonsmoker. Phone/note/photo. 2752 ✉☎

Affluent Professional Male—35, Jewish, blond hair, hazel eyes, 5'2", loves golf, exercise, skiing, traveling, movies and reading. Seeks a stylish, slim, petite Jewish woman with similar interests. Taller okay. No smokers. Photo a must. 2804✉

Asian Lady—Educated, kind, seeks intelligent, caring gentleman, 35-42, for love and marriage. 2773 ✉☎

Goodwill Hunting—37-year-old Dangerous Beauty tired of Titanic-type relationships, seeks open-minded man, 32-45, with good heart, to realize this is As Good As It Gets and make our own Love Story. Note/photo, please. 3123 ✉

Wild Imagination—Sexy, funny, curvy, athletic Vassar beauty, young 40s, seeks tall, handsome man of means for passionate adventure. Note/photo. 2505 ✉

One Singular Sensation—Jewish female, 35, seeks Jewish male, 33-40, to become one spectacular couple, to enjoy the good life together. 2870 ✉

Eclectic, Elegant, Erudite—Witty conservadox widow seeks Renaissance man, 55 plus. 3071 ✉☎

Best Friend Type - Only Better—Handsome, fun-loving Jewish professional man, 36, seeks wife, 27-33. We are both emotionally available, upbeat, independent thinkers who enjoy biking, bagels and popular music. Photo, please. 2540 ✉☎

Classy Lady—Attractive, well-educated, bright, fun, varied interests. Want to share, care, love a gentleman of 55-65. 2606 ✉

Let's Have It All—You, me...and a fabulous life together. Very attractive, slim professional, 40ish black female - seeks white male, 5'10" plus, 39-49, who is warmhearted, funny, successful, ready to commit. Nonsmoker/phone/note. 2843✉☎

Handsome, Extremely Successful—Tall, Jewish, 28-year-old male who's warm, kind, caring, comes from a good family. Fun, smart, have been called adorable, likes the finer things in life. Great sense of humor. Looking for a nice, very pretty, smart Jewish female who's witty, kind, my age or younger, who would be a good match. Note/photo a must. Hope to hear from you soon. 3084 ✉

Successful NJ Woman—Personally/professionally dedicated, trim, in mid-life, with grown children, who has broad cultural interests, is sensual and enjoys working out - looking for a man with good communication skills, who wants a loving relationship. Photo, please. 3045 ✉☎

Too Nice?—Is that possible? Friends say "Yes". I say, "No". Single white male, 36, seeks serious relationship. 2683 ✉☎

Warm, Sincere, Affectionate—Attractive, Jewish, Ivy-educated (with MBA) male, marketing/sales professional in his 30s, seeks caring, outgoing woman who's beautiful inside and out, fun to be with and easy to talk to. I enjoy music, movies, travel, theater, tennis... Seek someone to share activities, conversation and special times. Note/photo, please. 2682 ✉☎

Very Special—Successful, attractive, romantic, sophisticated, sexy, blue-eyed, Russian-born mom (daughter, 13), 35, 5'3", good figure - needs to give her love and tenderness to professional, sexy, handsome, educated gentleman New Yorker (35-45). Serious relationship only, please. Note/phone. 2696 ✉

Lawyer With Affable Personality—Seeks female counterpart, 25-40, to merge our talents for mutual benefits, socially and professionally. POB 8658, JAF Station, NY, NY 10116

Entrepreneur, Mensch—It took 50 years to reawaken the soul within me. Starting over is heaven and hell. Looking for that special LI woman, 40-50, who understands the entrepreneurial spirit, creativity and constraints - and wants to enjoy life. Let's talk. Photo/phone, please. 2695 ✉☎

Upbeat, Somewhat Offbeat Woman—Loves open minds, laughter, shared meals ...Mahler, Monk, Mick...a summer day, a perfect peach, a glass of Veuve Clicquot. Lives in CT, soul and job in Village. I am/you are: very smart, tall and fit, attractive, a bit irreverent, 50-early 60s. 2854 ✉☎

Petite, Slender, Cute—49, professional, mom, energetic, upbeat - wants someone to add joy to my content life. 3062 ✉☎

Very Charming Japanese Male—With great smile, fit, romantic, fun and well-traveled, with interests in opera, sports... and musical tastes ranging from Elvis to Bird. Would like to meet woman, 28-40, with similar likes and warm heart. 3046✉☎

Pleasant White Male—50, seeks understanding, thin, 18-35 woman. 2587 ✉

Northern NJ Executive—37, 6', attractive and in shape, seeks slim Jewish female, 28-37, with sense of humor and style. Note/photo/phone. 3052 ✉

Helen Hunt Look-Alike—PhD, classical musician, wilderness adventuress...bright, warm, upbeat, athletic, slender, 5'6", 39, seeks lasting relationship with creative, insightful, tall, fit man. Photo. 2735 ✉☎

Attractive, Divorced Jewish Female—Professional, baby boomer, green eyes, dark hair, lively, sense of humor, health-conscious, enjoying life's nuances, looking to meet a man with heart and soul. 3023✉

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The Man I'm Looking For—Is 45-55, smart, funny, loving, accomplished, kid-friendly and able to connect. I'm a very attractive Jewish woman, politically aware, fun-loving, creative, with real capacity for intimacy and (PhD) smart. 3081 ✉☎

Shapely, Sultry, Good-Natured—Caring woman, 45, seeks witty, affable, attractive man, 5'8" plus, for good times and more. Photo/note a must. 2454 ✉

Cute, Romantic Man—Extremely affectionate, loving and funny. Seeks younger, sweet cutie-pie to be best friends and fall head-over-heels in love with. I'm a young-looking 45, 6', 175, healthy life style, sexy, athletic body, bald head, caring heart, marriage-minded; love beach, boats, sports, dining, music, dancing. Please, photo a must for reply. 3038 ✉☎

Not-For-Every-Man Woman—Seeks her not-for-every-woman man. Wise, sophisticated, bohemian, spiritual, independent, intense, imaginative, youthful professional woman, 41, seeks best friend, soul mate and sweetheart for meaningful conversation, out-of-control laughter and magical adventures. Integrity essential. 3048 ✉

West Side Values, Downtown Style—...East Side upbringing. Late 30s, Jewish beauty, Ivy-educated, with expansive mind, fit body and exceptional career in film/television, seeks politically progressive, literate, brilliant and mature mate (40s) for Caribbean camping, Cajun dancing, dog walking, car repair. You are a sophisticated, accomplished nonconformist of sorts... You wouldn't expect to find me here. Letter/photo. 2436 ✉

Men Love My Body—Pretty, insightful, sensual Jewish woman with brains, heart, humor - loves arts, travel, dance, nature. Seeks soulful, fit, attentive, accomplished, marriage-minded Jewish man, 35-48, with sharp intellect and depth. Photo. 3006✉☎

Woman Of Substance Sought—By single Jewish man, 39, warm, affectionate and unpretentious, for marriage of the heart and mind. Pleasures include languages and literature, the arts, antiques, local history, ballroom dancing - and practically anything arcane or obscure. Seeking a smart, spirited woman (literary or academic passions always intrigue), for dancing, for romancing and for keeps. Photo appreciated, not required. 2823 ✉☎

Honest—Gay man, 38, 5'6", smart, fit, strong, gentle, nonsmoker. 2784 ✉☎

Beauty And Brains—Beautiful blond NYC professional, 30, seeks handsome, Jewish professional male, 5'10" plus, 30-40, athletic, nonsmoker, no drugs, who is secure, generous and honest, with a great sense of humor, for marriage and family. Note/photo. 3049 ✉

Nice Guy—Searching for mate. This single, Jewish professional male, 41, good heart, enjoys sports, movies, dining out, etc. Seeks nonsmoking Jewish female who is 30-39, sweet, fun and compassionate, and who wants marriage and kids. Note/photo a plus. 2721 ✉

Seeking Assertive Lady—Good-looking, athletic business owner, 42, 5'11", 185 lbs, eager to please, would love to meet a fit, attractive lady who enjoys being pampered. NY/NJ. 2557 ✉☎

Lesbian Professional—45, attractive and fun, seeks intelligent woman looking for sane, loving relationship. 2582 ✉

Stalwart Gent—Single, Jewish, successful business exec, mature yet robustly virile, 5'10", 195 lbs, Dino looks... Ready for a romantic encounter of endless duration. Top-drawer (any age) female only need apply. Photo/phone/frank note. 2807 ✉☎

Pretty Blond—Brains, personality, savoir-vivre...seeks man, 37-50. 3113 ✉☎

Lovely Manhattan Blond—Seeks high-energy, 50-plus gentleman. 2556 ✉☎

Hello—Male CT resident would like to meet younger CT female golfer who wants to play golf at Pebble Beach. 3093 ✉

50s, Fun "Looker"—Seeks bright, active man, 55-65. Note/photo. 2490 ✉☎

You'll Like Me—I'm nice, pretty, blond, smart, late 30s. You're a true gentleman, secure, Christian. 2666 ✉

Romantic, Jewish-Italian—Tall, dark and handsome, independent professional. Loves food, theater and adventure. Seeks sensitive, beautiful, down-to-earth, wholesome, never-married Jewish female, 25-35, for fun, love and marriage. Photo a must. 2805 ✉☎

Pretty In Pink—Blue KY Lady looking for single white male who loves chile hot and spicy, 37. Blond, green eyes. 2793 ✉☎

Strictly Personals

A Good Man—61, 5'6 1/2", 145, balding, cultured professional, vulnerable, ever-evolving humanist with zest for life. Loves animals, music, nature, wit, communication, honesty. Seeks nonsmoking, bright, spirited, trim woman with little makeup and no axe to grind, up to late 50s, to be my best friend and joyfully grow old with. 2480 ✉ ☎

Are You A Nice Guy—Who's financially/emotionally secure, marriage-minded? I'm a female Chinese professional, 35, 5'4", and enjoy active sports and travel. Let's share adventures together. Photo. 2814 ✉

Beautiful Woman, MD—Slim, upbeat, with warmth, sensitivity, humor...athletic, Jewish, 47, seeks very special man. 2592 ✉

If You're Very Good-Looking—Tall (5'11" up), witty, accomplished, 60s plus, nonsmoking, passionate about all the arts, very secure financially/emotionally, slender, fit, and relish each day as a cherished gift, I'm your female counterpart! I'm a glamorous widow, after a long, wonderful marriage - adventurous and gutsy to move (knowing no one) to this fascinating, pulsating, addictive city! Share the excitement? Exchange photos. 2601 ✉☎

World-Class Lady Professor—Good-looking, svelte, 5'6", vivacious, great cook many interests - seeks best friend and lover (best friends first) over 50. Manhattan resident preferred. 2626 ✉

Marriage A Conspiracy?—For two good-hearted eccentrics, yes! Beautiful, gifted editor and cartoonist, 32, funny and offbeat, white with chestnut hair and soft brown eyes, slim and fit, seeks the right loving, artistic, accomplished, liberal Christian, 35-47. Burly (but gentle) a plus. Note/photo/phone. 2746 ✉

Seeking Life Partner—Very pretty, Jewish, 5'7", model-slim, 33, wholesome, warm and caring inside, dynamite on the outside, looking for "normal", successful mensch to share all the wonderful things life has to offer. Note/photo please. 3140 ✉

Sleek, Saucy Strawberry Blond—With a ready laugh, athletic bent and passionate spirit, seeks handsome, educated, self-searching, sensual, single white male, 44-53, with open heart/evolved soul. 2785 ✉☎

Attractive, Sophisticated—European-born professional, widow, 53 years old, very active, slim - seeks a gentleman for serious relationship. 2704 ✉

Well-Read, Spiritual And Wise—If this describes you, and if you're a woman who is also 30-40, attractive and fun-loving, I want to meet you - any race. Me: 5'6", 44, white, attractive, young-looking, healthy, open-minded grad student and professional who likes to think and loves his work. I also enjoy great food, good wine and all kinds of music. Note/photo. 3097 ✉

Sophisticated, Classy Lady—51, witty, attractive Jewish professional, loves NYC, the arts, intimate, honest conversations, travel, walks hand-in-hand, romance and love. Thoughtful, caring, warm. 2862 ✉☎

Single Jewish Man—43, JD/PhD, seeks pretty, sensual, spiritual woman for serious relationship. Photo. 3092 ✉

Stunning Jewess—28, 5'9", svelte, creative attorney seeks handsome, 5'11" plus, intellectual, fit Jewish man, 28-35, for dancing, music and cultural activities. Note/photo. 2783 ✉

Not A Cliche—Jewish professional, elegant in style and manner, seeking intuitive man, 60ish, who can laugh at life's absurdities. Note/photo. 3010 ✉

Gay Italian Man—Fit, retired, secure, enjoys travel, seeks same. Photo. 2660 ✉

Unconventional—41, 6', lean, sexy, youthful and Jewish (nonreligious), president of a creative company, seeking a beautiful kindred spirit. You are 27-38, thin, sweet, adventurous and outdoorsy, with a ready laugh and smile. I am a sensitive and interesting man, with eclectic interests, good sense of humor and a passion for nature and outdoor adventure. Let's explore the wonders of life together. Thoughtful note/photo. 2581 ✉

Handsome MD—Youthful, fit 53, 5'10", lives Manhattan, Jewish (nonreligious), warm, lovng, seeks beautiful, successful woman, 38-48, ready for relationship, love, marriage. Photo helpful. 3136 ✉ ☎

Penthouse, NYC—Unique, multifaceted wheeler-dealer, college grad, 58, 6'3", 230, intelligent, ambitious, unconventional, self-made, street-smart - seeks sharp, sexy soul mate/playmate, best friend, 30-45. Photo. 2753 ✉

Trying Something Different—Very pretty, funny, intelligent Jewish female, 33, seeking handsome, secure (emotionally and financially) Jewish guy, 29-37, 5'10" plus, with great sense of humor, to try something different (like answering this ad). Note/phone/photo a must. 2705 ✉☎

LI, Attractive, Petite—Very pretty widow - white, intelligent 38-year-old mother of two - very warm, loving, caring. Enjoys travel, movies, outdoor life. Looking for a long-lasting relationship with handsome white male, financially secure, in his 40s, with values, sincere and loving. 3033 ✉☎

Outer And Inner Beauty—Very attractive, upscale, divorced, Jewish, no kids, (914), 5'6", personality plus - seeks successful, emotionally sophisticated, handsome man, 45-55, to share life. Kids very welcome. Note/phone/photo for reply. 2610 ✉

Sexy And Very Pretty—Thin, 5'5", 110 lbs, nonsmoker, Jewish, "not religious", fun-loving professional woman - seeks tall, good-looking, intelligent, fit, financially secure professsional man, 48-56. Note/photo a must, please. 3145 ✉

Seeks Soul Mate—Pretty blond, near West Point, slim, 3 degrees, seeks collaborative, tall professional man, 58-64, who can joyfully provide the right conditions to make a loving relationship. 2827 ✉☎

Attractive Female—Christian, 40, 5'6", brown hair and eyes, slim, good values, seeking commitment/marriage-minded, handsome male. I live (718) - you don't have to. Work in the Wall Street area. Enjoy the arts, cooking, dining, dancing, entertaining, parks, bike riding. Note/photo, please. 2809 ✉

Personality Plus—Vivacious, fun-loving female lawyer, 37. Loves rock music, skiing and other outdoor activities, movies, travel. Seeks witty, warm, down-to-earth Jewish guy who just might be Mr. Right. Photo please. 2623 ✉

European-Born Female—Sophisticated, educated, successful, pretty, excellent shape, skier, swimmer, world traveler, seeks male counterpart, 30s-40s. 2444 ✉

Pretty, Picky Westchesterite—45-year-old divorced female, educated, successful, loyal, great personality, seeks single, employed gent, 45-58, educated, emotionally healthy and ready to commit. 3098 ✉☎

I Know You Are Out There!—Attractive, single white Christian female, 36, 5'7", athletic, outgoing and loves the outdoors, looking for that special man, 35-42, to share laughter, fun and much more. Photo/note. 2435 ✉

Slim, Cute Female—Educated, warm, deeply Jewish, late 30s, seeks compatible male, 35-45, for love and family. 2618 ✉☎

Jewish Male, 1958—Seeks best friend to share "Haagen-Dazs", good times, NYC and all that life has to offer. RSVP. 3058 ✉

Stylish, Unpretentious—Christian male, 32, 5'10", sandy hair, financially secure, seeking unattached, educated, fit female, 25-32, interested in a long-term relationship and more. 2469 ✉ ☎

Companion/Lover Wanted—Elegant, educated entrepreneur - pretty, slim woman. Passionate about travel, theater and fine dining. Possess a great sense of humor, self-aware, sensitive and loving. Prefer a man in his 50s. Photo, please. 3018 ✉

Tall, Handsome Jewish Dentist—42, ready to settle down with pretty, slender, Jewish New York or New Jersey lady, 27-39. Photo a must. 2739 ✉

Easygoing, Young-Looking—Late 50s, 5'7", slim, Fort Lee area man - enjoys conversation, movies, restaurants, travel, TV, quiet evenings. Seeks slim woman, preferably 40s, 5'3" or over, nonsmoker, to share similar interests. Photo. 2698 ✉ ☎

Attractive Professional Woman—Compassionate, intelligent, cultured, good humor, seeks compatable man, mid 50s-mid 60s. 2674 ✉

Brown-Eyed Beauty—Petite, passionate business owner - loves tennis, exercise, travel, beach, romantic dinners. Seeks Jewish male best friend, 39-47, nonsmoker, sensitive, affectionate, confident, with sense of humor. Photo. 2568 ✉ ☎

Ready For Romance—Literature professor/writer, PhD, single, Italian-American, 62, 5'8", trim, vital, creative, reflective. Enjoys theater, music, films, sports. Seeks intelligent, caring, slender, outgoing 40-plus lady who loves her work and has similar values and interests, for enduring friendship/love. Nonsmoker. Note/phone/photo, please. 3139 ✉

Seeking Scorpion Or Leonine Female—Attorney, 35, attractive and well-educated, with good sense of humor. Interests include songwriting, piano, the movies, spiritualism and astrology. Wishes to meet a nice girl (24-32) who shares some of these interests. Note/photo. 2880 ✉

Seeking Japanese Woman—25-35, unusually smart, creative and beautiful, comfortable in NY, Kyoto, London and Paris, for serious relationship with creative, musical, romantic, successful Harvard MBA with good sense of humor. Please send picture and Japanese/English note. 3028 ✉

Adventuresome—Successful female professional in the entertainment industry, 37, seeking smart, sane, solvent guy with a big heart and a good sense of humor. Skier a plus. Note/photo. 2651 ✉

Attractive Man—41, joint custody of son, 8, lives on LI; businessman; fun-loving, active, sincere, expressive. Enjoys intimacy, outdoors, beaches. Seeks upbeat, attractive, slender nonsmoking woman. Send note/photo. 2799 ✉

I Miss Buying Ties—Beguiling eyeful, who knows Mahler from Mailer, seeks confident, curious, poetic, witty, 50s, fit, established, man for all seasons. 3115 ✉☎

Good-Looking, Witty, Successful—Consultant to performing artists, sincere, athletic Renaissance man, seeks smart, fit, sensual, upbeat woman, beautiful inside/out, who loves to laugh, 30-46 or so, to 5'5" - for best friend/lover. Note/phone/recent full-length photo. 2503 ✉☎

Widower, 60s—Seeks spiritual lady, any age. Note/photo/phone. 2525 ✉ ☎

Wanted, Alive:—Warm, witty, unattached man, 40s, armed with charm and vitality, dangerously appealing. I am a woman of similar description. Big reward for right person. 2550 ✉

Bright Man—44, 5'9", 155 lbs, fit, fun, attractive, caring, romantic, looking for same in sweet, sexy woman, 30s, nonsmoker, who will "knock my socks off!" 3107 ✉

Single, Sunny, Successful—White Catholic female, 5'6", slim, attractive, seeks established, fit, warm, self-assured, white Catholic male who enjoys outdoor sports, NYC life and good company. Note/photo. 2718 ✉

Classy, Tall Male—Good-looking, slim, Jewish, young-looking 59, educated, seeks a pretty lady, any religion. All areas okay. Photo, please. 2677 ✉

My Female Friends—Would describe me as a handsome man who is a great dad, divorced, Jewish (nonreligious), a young 44, 5'11", 145, affectionate, compassionate, intelligent and emotionally stable. This successful medical publisher seeks his slender soul mate. You may or may not have/want kids. You're an attractive, affectionate, compassionate and intelligent woman who values open, honest communication. Together, we find our magic. I like to travel, the arts, cooking, biking, skiing and the outdoors. Note/photo/phone. 2780 ✉

Best-Kept Secret—Pssst... Discover the treasure of this pretty woman, 40, with brains, morals and talent. 2692 ✉ ☎

Extremely Successful Woman—In her 50s, irreverent, sometimes eccentric, utterly devoted and loving, whirlwind caretaker and doer, seeks gentle and decent man. 2535 ✉ ☎

Beauty And Brains—Young 42, fit blond professional seeks handsome, generous, fit, intelligent, successful man under 48. (516)/(212)/(718). Photo. 3024 ✉ ☎

Hopeful Romantic—42, 5'7", blond, attractive, slender, fit; separated mom of one; well-educated professional who is truly special... Seeks genteel, gentle, emotionally aware and available gent, who is financially secure, well-educated, professional, to share the finer things in life. 42-52. Note/current photo. 2595 ✉

Woman To Woman—Early 50s, sensual/witty/creative professional seeks 40s-50s, attractive/smart/vibrant and independent. Manhattan/Hamptons/CT only. Smoker. POB 77, 245 8th Avenue, NY, NY 10011

German lady—New in town (Airline), mid 30s, 5'7", former model, grey-green eyes, red/brown hair, long legs, athletic (sailing), MBA, seeks 6' plus, maximum 45, white, Christian, drug/disease free, very successful, very good-looking, single/divorced gentleman. Photo please. 2781 ☒

Beautiful Brunette—35, 5'4", 115, Jewish guidance counselor - seeks handsome, financially secure, warm, fun, marriage-minded man, 36-47. Photo. 3037 ☒ ☎

Caped Crusader—Michael Keaton look-alike. Single white male, 6'1", 182 lbs, brown hair, blue eyes, early 40s, Manhattan business professional. Looking for one good woman in her 30s who seeks romance and best friend. Let's have fun at my mountain condo in Colorado. I have a sense of humor, big heart and good values. Letter/phone number/photo. Thank you! 2471 ☒

Vivacious, Classy, Pretty—Asian woman with varied interests is seeking a funny, caring, successful man, 45-55, to share laughter and good times. Nonsmoker. Note/phone. 2690 ☒

Warm, Witty, Wonderful—Jewish male, 38, nonreligious professional, seeks female counterpart for commitment. I'm 5'6", sincere, attractive, affectionate. Love movies, theater, books, rock, comedy... All would be a lot more fun with you. 3119☒

Pretty—Classy Jewish professional, seeks mensch, 45-55. Photo. 2797 ☒

Single White Female—5'8", 125 lbs, blue-eyed, long-haired brunette, described as sexy, *stunning and special* - as socially adept and professionally successful as she is attractive. Enjoy New York's eclectic restaurants, working out, traveling, museums, reading, spending quality time with family and friends. If you're seeking a relationship that is tender yet passionate, exciting yet stable, predictable yet challenging...maybe we're made for each other. Please send a detailed response and recent photo. 2472 ☒ ☎

Beautiful Executive—Ivy ed, likes travel, skiing, sailing, dining. Seeks male, 38-52, very successful. Bio/photo. 2668 ☒ ☎

Well-Educated—Male PhD, fit, good-looking, successful, sincere, with a melange of interests - in quest of his Ideal... Seeks to meet well-educated female of warmth and wit, with a steady supply of stimulating conversation - for friendship leading to romance and a happy home. 2553 ☒

Seeking Schizophrenic—Non-paranoid variety) - Uptown/downtown beautiful brunette, mid 30s, style outside/substance inside, seeking same in man, 33-45, who's comfortable in Daniel or diners, tux or T-shirt, premiers or Pictionary. Cultured/laid back,, sophisticated/spontaneous, sincere/sarcastic, funny/serious (and knows when to be which). Love art, films, Seinfeld, theater, X-files. Traveled the world, know NYC is the place to be. Athletic a plus. (212) only! Note/photo/phone. 2761 ☒

I Have It All—Except someone to share life's pleasures. Sincere, pretty, slim lady, who's financially and emotionally secure, seeks friend and lover (male, 49-60) who's down-to-earth, athletic and financially secure, for a sincere relationship. Photo/note. 2765 ☒

Attractive, Open-Hearted Woman—Jewish, 50s, professional. Loves classical music, jazz, travels, seeks bright, kind, adventurous man to love. 2829 ☒

Two-Legged Man—6'2", 36, seeks two-legged woman. Nuance a plus. 2762 ☒

Attractive, Intelligent, Cultured—Refined, compassionate, sensitive, warm-hearted, spiritual, Rubenesque Italian woman, 40, 5'6", with a love of music, art and literature, who also enjoys dinner and a movie, long walks or spending a quiet evening at home. Seeks gentleman, 40-50, 6' and up, who is attractive, intelligent, cultured, refined, big-hearted, secure and successful, for lifelong relationship/marriage. Recent photo/note. 2864 ☒

Unique Businessman, Entrepreneur—37, looking for a Jewish/nonreligious woman, athletic, very attractive, under 35, 5'7" plus, health-conscious, wanting serious relationship with handsome, slim, 6' man, a little reserved until you get to know me - likes traveling, adventures and sharing life's experiences. Note/photo optional. 2836 ☒ ☎

East Side Inventor—Very handsome, easygoing free spirit, sensitive, secure, ambitious, 44, 5'10", trim, athletic, seeks very bright, independent, open-minded, curious, sensuous woman. 2542☒

Handsome Professional—Part-time dad, 41, great shape physically, mentally, looking for female counterpart to laugh at world together. 2613 ☒

Pretty, Professional—Park Avenue Scorpio. Seeks caring, confident Cancer to enjoy life's pleasures, 50 plus. 2819 ☒

Attractive PhD—Seeks accomplished professional man, sense of humor, worldly and domestic, 60 plus. 3114 ☒

Successful Entrepreneur—35-year-old, very handsome Jewish professional, 5'11", with athletic build, seeks beautiful, sexy, slim Jewish professional, 24-32, with a good sense of humor. Photo. 3012 ☒

Pretty, Smart, Sweet—Sincere heart of gold. Seeks same in attractive, caring, professional Jewish man, 48-58. 2709 ☒

Catholic Male, New Jersey Physician—37. I'm warmhearted and fun but sometimes quiet and reserved, so I'm looking for someone who is vibrant, on the ball, well-informed and of good character. I'm a nice-looking guy looking for a nice-looking woman, so please include a very recent photo if you want me to respond, and a note telling me a little bit about you. Also, please be financially secure. 2830 ☒

Heartaches Cured—Cardiologist, 44, tall, slim, GQ looks, jazz pianist, tennis champ, author, MBA, Catholic, warm-hearted gentleman. Seeking sincere, marriage-minded lady. Note/photo. 2521☒

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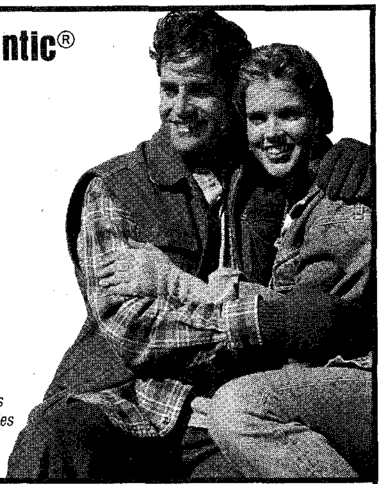

Gay White Man—36. These are a few of my favorite things: Italy, Jeeps, Prada, Gramercy Tavern, Boston, Stoli. Are they yours too? Looking for corporate exec type, 30s, *confident, driven and fun.* Send note/photo/phone. 2821 ☒

Gay White Female—43, feminine, attractive and fun-loving. Spring is in the air but I seem to be looking for love in all the wrong places. Are you out there somewhere?! You should possess similar qualities and be interested in enjoying spring and all its activities with me. Note/photo/phone. 2593 ☒

A. Hepburn Looks (Really)—Refined, considered pretty, dancer's body, strictly caviar, professional. Seeks high-powered, Jewish, quality man, 50s. Photo. 2748 ☒ ☎

Beautiful, Sophisticated—Upper Eastside, athletic, 38, 5'6", 118, of European heritage, dynamic and multifaceted, successful designer (no baggage), seeks her partner for life, 40-50, financially successful, a zest for life and a taste of all NYC has to offer. Photo. 2817☒

Very Attractive, Educated—White female, early 40s, commitment-minded, loves theater, dining, movies, long walks in/around Manhattan, working out, exploring other cultures. In search of handsome, fit, financially stable male, 38-50, who enjoys same. Note/photo a must. 2603 ☒

A Good Woman—Smart, sporty, sexy, pretty Jewish female, 37, seeks intelligent, kind, handsome, athletic Jewish guy, 37-46, for fun, love and future family. *Note/photo.* 2560 ☒

Nice-Looking, Down-To-Earth—Male editor, 45, 5'11", 180 lbs, seeks pretty, 30-something woman. I enjoy exploring Manhattan, day trips (upstate, NJ, CT, Boston), movies, dining and chocolate chip cookies. Worst scenario: we'll meet for brunch and part as friends. Best scenario: our date will last forever. Photo optional. 3072 ☒ ☎

Seeking Ally McBeal—Without the Pips! 35, 5'11", 175, quick-witted, handsome, with dark hair, green eyes...seeks fun-loving, pretty, sexy Christian woman, 25-35, for romance, many laughs and great times. Photo/note, please. 3027 ☒

Bright, Beautiful—Slim brunette, 31, happy, successful, spontaneous, unpretentious, with a little "edge" and a passionate heart. Love travel, conversation, movies, arts, *country weekends, exploring, diving,* beach. Seek brilliant, confident, curious, loose, handsome guy for a sweet connection, laughter, chemistry, rug rats. Photo, please. 3014 ☒

Outdoorsy Man—52, writer and wilderness guide, tall and thin, grey-bearded, nice-looking, warm, eco-concerned. Seeks attractive, self-aware, loving, spiritual woman who's passionate about nature, for lasting relationship. Photo, please. 2770 ☒

Good-Looking, Fit, Successful—Single white male, 6', humorous, sincere, articulate, owner of marketing firm, zestful, 40s, likes long walks, real talk, music, candles and wine - seeks very pretty, sexy, smart, spirited, warm, single white female, 30s, for exciting relationship. Photo!! 2842 ☒

Smokin' (Literally)—Brunette, 26, *smart, athletic, professional, fun-loving* Jewish female - seeks a driven, sincere and outgoing "Marlboro Man" under 32 (no Stetson, boots or cigs required). Photo appreciated - not of your horse. 2397 ☒☎

Like Horses And The Outdoors?—Successful business owner, 34, athletic, fun, witty and looking for you - a beautiful lady, 25 plus, smart, slim and ready to ride! Yes, he comes equipped with horses, tack and a beach nearby to ride on! ggbb@erols.com. 2701 ☒

RESPONDING TO ADS IN THIS ISSUE?

A WRITTEN RESPONSE

Here's How:

Mail may be sent to boxes from March 30th-June 8th.

STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

A PHONE RESPONSE

Here's How:

Calls may be made to ads with a phone symbol from March 30th-May 31st.

Call 1-900-443-1500

$1.95 each minute

Strictly Personals

NYMessage

Hilda B. From E. 84th St.—You answered my ad in October; your roommate won't deliver my messages. Please leave your work number... Brutally Honest Prince Charming. 2838 ✉

We Exchanged Glances—Manhattan Cafe smoking section, Friday 3/20. You wore a short brown skirt, petite, sexy, dazzling eyes. Kindly call man in blue suit with grey hair. 3078 ✉

SEARCHING FOR NIGEL...

Last seen: too long ago - went out to get Haagen Dazs Cookies & Cream... I'm still waiting! -- ***Dimples***

Sexy, Smart, Educated—Petite Jewish widow - a businesswoman with time for music, theater, travel and a special man, 55 to young 70. 2795 ✉

Go For The Gusto!—Beautiful blond, slim physician, Ivy, 5'7", late 30s, Jewish, sensual, youthful, vibrant, athletic - college tennis, musical, loves the arts. Seeks youthful, very cute/handsome (please), fit Jewish man, mid 30s-early 40s, 5'11" and over, very financially successful, classy, intelligent, athletic, adventurous, warm, loving and sensual, for marriage, children and extraordinary life. Photo. 2585 ✉ ☎

Pretty Corporate President—Warm, intelligent, 118, 5'4", sensual, fit, humorous and outgoing, divorced Jewish female seeks very accomplished, sensitive, cultured male, 47-63, for life's journey. (914)/(203)/(212) preferred. 2713 ✉☎

Calling All Great Guys—To meet a sweet, sexy, striking and sincere Jewish female, 40, who is seeking a tall professional male (38-48) with a big heart and sense of humor, for great times ahead. Note/phone/photo. 2463 ✉ ☎

Model-Like Asian Woman—With good heart, mind, education, sweet, loving, 30, seeking kind, financially secure, well-educated, tall gent. Photo/note. 3124 ✉

Caring Jewish Male—58, seeks upbeat, loving female for relationship. 2615 ✉

Down-To-Earth Manhattan Woman—Psychiatrist, attractive, mid 50s, separated with two teenage children, seeks a man to have fun with. I smoke daily, exercise regularly, have dear friends, a love of '50s rock 'n' roll, and am forever enthralled by life's stories. 3065 ✉

Mystery—Beautiful Jewish sleuths, 27-36, reply for clues. 2628 ✉ ☎

Romantic 34-Year-Old Jewish Doctor—With passion for classical piano... warm smile, kind heart, attractive and energetic, never married. Seeks intelligent, musical, physically fit woman, 35 or under - with whom to strike the right note. Note/photo. 2434 ✉

Seeking Woman Of Accomplishment—You're enjoying a very successful career, e.g. concert musician, respected journalist or media powerhouse, prominent entrepreneur or highest-level exec. You're ready to experience the other joys of life too - marriage, starting a family, quality leisure time at the opera and the ocean - even as you remain committed to your career. Physically, you're very attractive, slim, small frame and all "class." You're vibrant and psychologically aware. About me: 53, successful lawyer, divorced (no kids yet), youthful and a romantic, 5'6". I'm easy to talk and share with. Varied interests, e.g. government and politics, piano playing, opera, Jewish liturgical music. I'm ready to live life with a mate again and start a family, having learned much from my mistakes. Let's get together. Please send photo. 2839 ✉

Are You Ready To Meet—The love of your life? I'm a pretty, petite, 43-year-old woman looking for an affectionate, good-natured, nonreligious, educated man who is at peace with the world. 3102 ✉ ☎

Handsome, Elegant, Kind, Secure—Seeks slender, educated lady, 50s... Dance, theater, travel. Photo/note. 2607 ✉

Great Guy, Great Catch—Handsome, athletic (enjoys tennis, running), adventurous, playful, huggable, successful Jewish professional, seeks classy, attractive lady under 44. Note/photo/phone. 2871 ✉

Sensitive, Warm, Down-To-Earth—Jewish female, MD, petite, thin, attractive, 39 years old. I have two fantastic children and a variety of interests. I seek a wonderful, caring, health-conscious professional who's stable, honest, happy and interested in a relationship for life. Photo appreciated. 2599 ✉

Are You Feminine?—Attractive? Assertive? Handsome, responsive professional, 44, 5'10", blond/blue-eyed, very well-built, seeks strong, confident woman for love and marriage. Photo/note, please. 2437 ✉

Here I Am—Tall, handsome, fit Jewish business professional, who has it all except for you, seeks a pretty, fit, shapely, warm and affectionate, 30-35-year-old female for friendship, love and ? Note/phone/photo. 2465✉☎

Movie Star Looks—34, successful Jewish man, MD, artistic, athletic, seeks extraordinary woman. Photo/note. 3129 ✉

Stunning, Curvaceous Asian—5'7", 120 lbs, fit, long-legged beauty with classical values, style and wit. Cosmopolitan, feminine romantic who "has it all" but that deep and tender "love of a lifetime". Seeks a leading-edge gentleman with rare spirit, integrity and compassion, who savors life with gusto and is ready for a grand passion. Note/photo. 3032 ✉

Fateful Encounter—Very attractive, slender, curvaceous, warm Jewish woman seeks unpretentious, affectionate male friend (40-52). Photo. 2879 ✉

Time For A Ring—I don't mean phone! Jewish female nonreligious, 30s, 5'7", slim, baby blues, athletic, funny, desires successful James Bond type, 35-45, for Cinderella ending. Note/photo. 2851 ✉ ☎

Classic Cute—Looks like...nah, she is and looks like nobody else you've ever met! Petite, green eyes, 36, fun, happy, secure, smart, energetic, romantic, caring, myriad interests. No kids yet. You: 30-45ish, good looks, successful, engaging, nonsmoker. Photo/letter, please. 2740 ✉

Life Is Better Than A Dream—With this lovely, ballerina-like woman with pretty smile, stylish, 5'5", Francophile, makes time for 3-4 vacations a year, loves the Met and Frick. This successful interior designer (Jewish) with no children, seeks a funny, energetic, creative, well-organized, accomplished NYC man (46-58) who enjoys reading, history, music, art, antiques, has a good sense of direction and the courage to contact me. Thoughtful note and photo, please. 3096 ✉ ☎

Successful Greek-American—Gentleman wants to meet a nice woman under 45, for possible future together. 2504 ✉☎

I've Got Everything But You—I'm 37, 6'2", dark, good-looking, fit, successful business owner, in the arts, a lover of all this world can offer. Looking for a tall younger woman to dance through life with. 2486 ✉

Looking For Needle In A Haystack—Pretty, perky professional, has it all... seeks Jewish man of substance, warmth and style, 50-65, with zest for life. 2636 ✉

Slim, Attractive—54, independent-minded, warmhearted, hot-blooded female - enjoys skiing, biking, intelligent conversation with men who are kind, fit and successful. Nonsmoker. 2518✉☎

Picture-Perfect—Single white male, 30s, seeks single white female, 20-29. You are sexy, good-looking, soft-spoken. I'm (honestly) handsome, financially secure, caring, with a heart. Note/photo. 3141✉☎

A Great Package—31, dark hair, hazel eyes, very fit and handsome actor/producer, nonpracticing Jewish man - seeks attractive, upbeat lady, 24-33, for possible long-term relationship. Must have sense of humor, love theater, dining out. Note/photo/phone. 3047 ✉

Gay White Male—Handsome, successful professional man, 5'11", 160 lbs, late 40s, in good shape physically and mentally, with varied interests and sense of humor, looking for a clean-cut, attractive guy, 30-45, who has finished with therapy, likes his career, has recovered from his prior romantic disasters and still knows how to laugh. Note with photo, please. 2554✉

Caring CT Businessman—60, seeks attractive, fit, well-adjusted woman, 40-52, who enjoys music, theater and candlelight dinners. Let us pursue friendship and more together. Photo/note, please. 2409 ✉

Eclectic Man—47, seeks younger lady to share his interest in musty old books. Westchester/Fairfield. 2632 ✉ ☎

Japanese Woman Sought—By handsome European guy. Note/photo. 3127 ✉

Handsome Professional—Mideast-born, 54, seeks slim, attractive soul mate for 50/50 relationship. Photo. 2874 ✉

Attractive, Classy—Westchester NY woman, retired, mid 60s, loves jazz, and Dow Jones, good listener, nonsmoker, non cook - can microwave, seeking man for all seasons, cooking a plus. 2741 ✉ ☎

Don't Pass Me By—Or you will miss out on a fabulous, fit, fun female who is sexy, sane, sassy and stunning! If you are 45-58, successful, tall, warm...and save the best for last - send note and photo. 2877 ✉ ☎

Searching For Rhett—This brilliant, beautiful woman is in NYC, but her heart is in Dixie - is yours? My true Southern gentleman is caring, generous, funny, smart, fit, outgoing, successful, has traditional values, loves kids and wants to have a family. He's also tall, handsome, 34-44. Do you prefer Harry Connick Jr. to JFK Jr., Cafe du Monde over Starbucks any day? Note/photo/phone. 2852 ✉ ☎

Pretty, Dark-Eyed LI Brunette—32, classy, educated, 5'4", thin, seeks very successful, upscale, attractive, kind, healthy (no children) nonsmoker who loves life and enjoys the finer things, for marriage/family. Note/photo/phone. 2417 ✉

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First Prizes of two-year subscriptions to *New York* to:

Clinton Fights Back Om Helth Plan. —*Arlington, Virginia,* Journal.
•Quayle pleges his support.
Pam Mueller, Arlington, Va.

"A star lacrosse and soccer player . . . was killed by at least three strong blows to the head . . . 'I think we have a substantial amount of evidence,' said Tom Lacrosse, a state police investigator. . . ." —*New York* Times.
•So who investigated O.J.? Officer Joe Football?
Michael Shapiro, Brooklyn

Runner-up Prizes of one-year subscriptions to *New York* to:

"US High School Seniors Rank Near Bottom" —*Washington* Post.
•Just give us the academic statistics, please.
Anthony G. Bowman, Washington, D.C.

"DUBAI—A Saudi hospital has threatened to call the police if the parents of 7-week-old septuplets don't take their babies home." —*Washington* Times.
•The Riyal McCaugheys.
Lucy Oblonsky, Newark, Del.

And Honorable Mention to:

"Conte de Valdemar Crianza 1994. This family bodega was founded in 1890 and today is home to one of Rioja's most modern and best quipped wineries." —*New York* Times.
•Take my wine—please.
Albert Komishane, Elizabeth, N.J.

"Flu Takes Youngman, King of the One-Liners." —*Washington* Times.
•Take my life—please.
Joel Sitrin, Alexandria, Va.

"PORTLAND, ORE.—A hairy-faced woman and a female friend were shot to death in a karaoke bar and a witness said the gunman may have been a spurned lover who mistook the bearded lady for a man. —*New York* Times.
•He shot two women by mistake.
He thought one was the boyfriend, Jake.
Burma Shave.
Carol Wolfson, Spring Valley, N.Y.

"The suspect was described as 20–30 years old. . . . He was wearing a red, green and white striped polo shirt, blue jeans and a maroon bandanna." —*Burke, Virginia,* Connection.
•Read that man his Carmen Miranda rights!
Chris Doyle, Burke, Va.

"Men's singles, Quarterfinals. Jana Novotna, Iva Maoli, Sabine Hack, Conchita Martinez. . . ." —*New York* Post.
•Next they'll want equal prize money.
Larry Laiken, N.Y.C.

"Officers have destroyed the drugs and paraphernalia by burning them for several years." —*Kokomo, Indiana,* Tribune.
•And if that doesn't do it, try the shredder.
Frank S. Stein, Kokomo, Ind.

"Tampa came in third again this year in the Termite Top 10, the annual list of the nation's most infested cities. Miami and Los Angeles were first and second again this year." —*St. Petersburg, Florida,* Times.
•No point watching the awards show now.
Elaine Stallworth, New Port Richey, Fla.

"Nice 2 bd. with baloney. $400 mo. + dp." —*Aberdeen, Washington,* Daily World.
•Throw in some Russian rye and pickles, you got a deal.
Raymond S. Kauders, Montesano, Wash.

"Too Much Regulation: A Nighmare for Builders." —*Springfield, Virginia,* Times.
•Not to mention copyediors.
Shirley Martin, Springfield, Va.

"These are skis that work well . . . work as well in spring gunk as two inches of groomed corduroy." —*New York* Times.
•In packed powder, of course, taffeta is recommended.
Todd Feitelson, Millbrook, N.Y.

". . .what the experts call Cognitive Disorganization, which is difficulty thinking in an orderly, logical way. People with this problem oftenjump to conclusions and have difficulty thinking in an orderly, logical way. People with this problem oftenjump to conclusions and have difficulty . . ." —*Chapel Hill* News.
•Speak from experience, right?
Suzie Bolotin, Chapel Hill, N.C.

". . . the sentence should have read, 'However, the klieg lights had barley shut down when Norwood and two aides strode out of the studio and brushed past waiting reporters." —*Athens, Georgia,* Daily News.
•That's okay, I harley felt it.
Mary Anne Hodgson, Atlanta, Ga.

"Doctor, 88, Dies; Father of Pet-Assisted Therapy" —*New York* Times.
•. . . after intensive face-licking failed to revive him.
David Rozenson, Newton, Mass.

"Ask Gael: 'I want a cheap bite before the $3 movie.' " —*New York* Magazine.
•Call for you, Mr. Albert.
A. Shulman, Sarasota, Fla.

"It is tempting to read Holub as though he is trying to be Lewis Thomas, Buckminster Fuller, Jacob Bronowski (and perhaps a bit of James Thurber) rolled into one. —*New York Times Book Review.*
•My temptations run more to hot-fudge sundaes.
Nancy Stark, N.Y.C.

"Davenport and Date Reach Semifinals." —*New York* Times.
•Mixed doubles?
John Blumenthal, Rye, N.Y.

"Nauman is known for 'grueling videotapes of bellowing clowns and murderous couples, flashing neon signs of absurd puns and inane or obscene phrases, and installations that are claustrophobic and disorienting when they do not consist of queasy-making objects like taxidermy casts of animals, hung as corpses, on a revolving carousel.' " —*The Cleveland* Plain Dealer.
•Say what?
Edwin P. Rapport, Shaker Heights, Ohio

". . . several reported but unconfirmed sightings of a kangaroo a while back. Yet no Swedish zoos have reported any missing marsupials." —*Boston* Globe.
•Forget the zoos, try the bars.
Ellen Burr, Truro, Mass.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 907, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS.** Entries must be received by April 10. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the May 3 issue.

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PHOTO RESEARCH BY HELEN CANNAVALE

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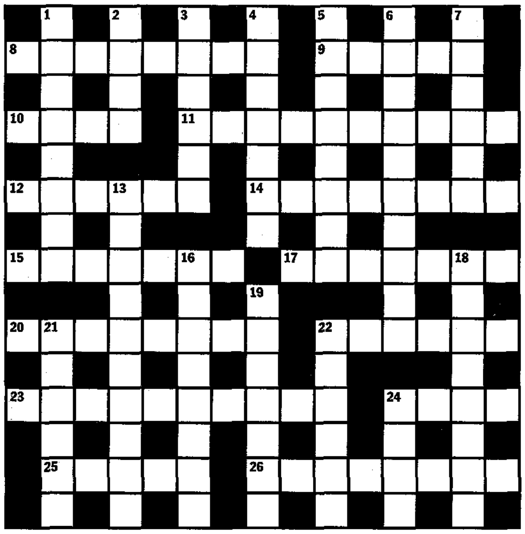
The 'Guardian' Crossword

ACROSS

8 Pipes for Scotsman Ian, or fiddle? (8)
9 Author in 2. (5)
10, 25 15s' log cabin. (9)
11 Rank symbol if read wrong at the core appears reverent. (3-7)
12 Hound fish and alien. (6)
14 The tournament players work in the coalfields. (4-4)
15 Prohibits a girl. (7)
17 15 10 25's call was like asking for trouble. (7)
20 Dig in vile prison. (8)
22 15's man. (6)
23 Don't achieve potential—sack? (10)
24 Grant provided for 22 ac. (4)
25 See 10.
26 This induces a reaction in footballer generally. (8)



DOWN

1 View of everything gold in the 2. (8)
2 See 24 dn.
3 Reportedly, stronghold is scrapped. (6)
4 15 22 ac.? (7)
5 Greek character claims Crete (Greek) and the rest. (2,6)
6 Titania's sweet face with air and sky is made. (5,5)
7 Fruit topped fruit. (6)
13 Make up tart and us bums with foundation. (10)
16 Oliver running round circuits became ill again. (8)
18 Increased anger led to trouble. (8)
19 Where to 2 whirlybird in Adelphi. (7)
21 2 on fire. (6)
22 Beast let out beasts. (6)
24,2 15 has vehicle to catch. (8)

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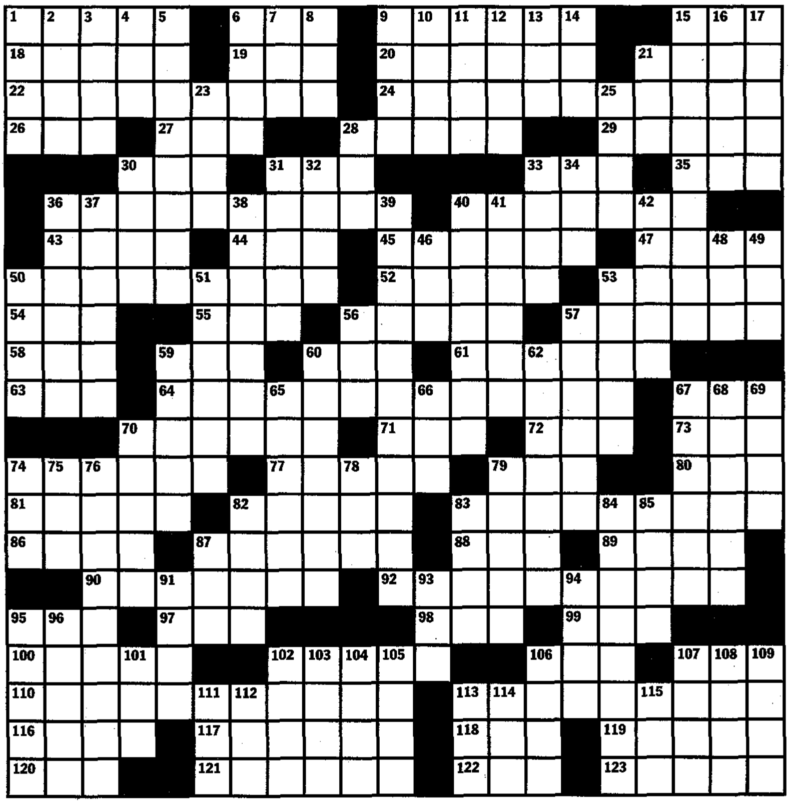
'Fools Don't Have a Clue': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

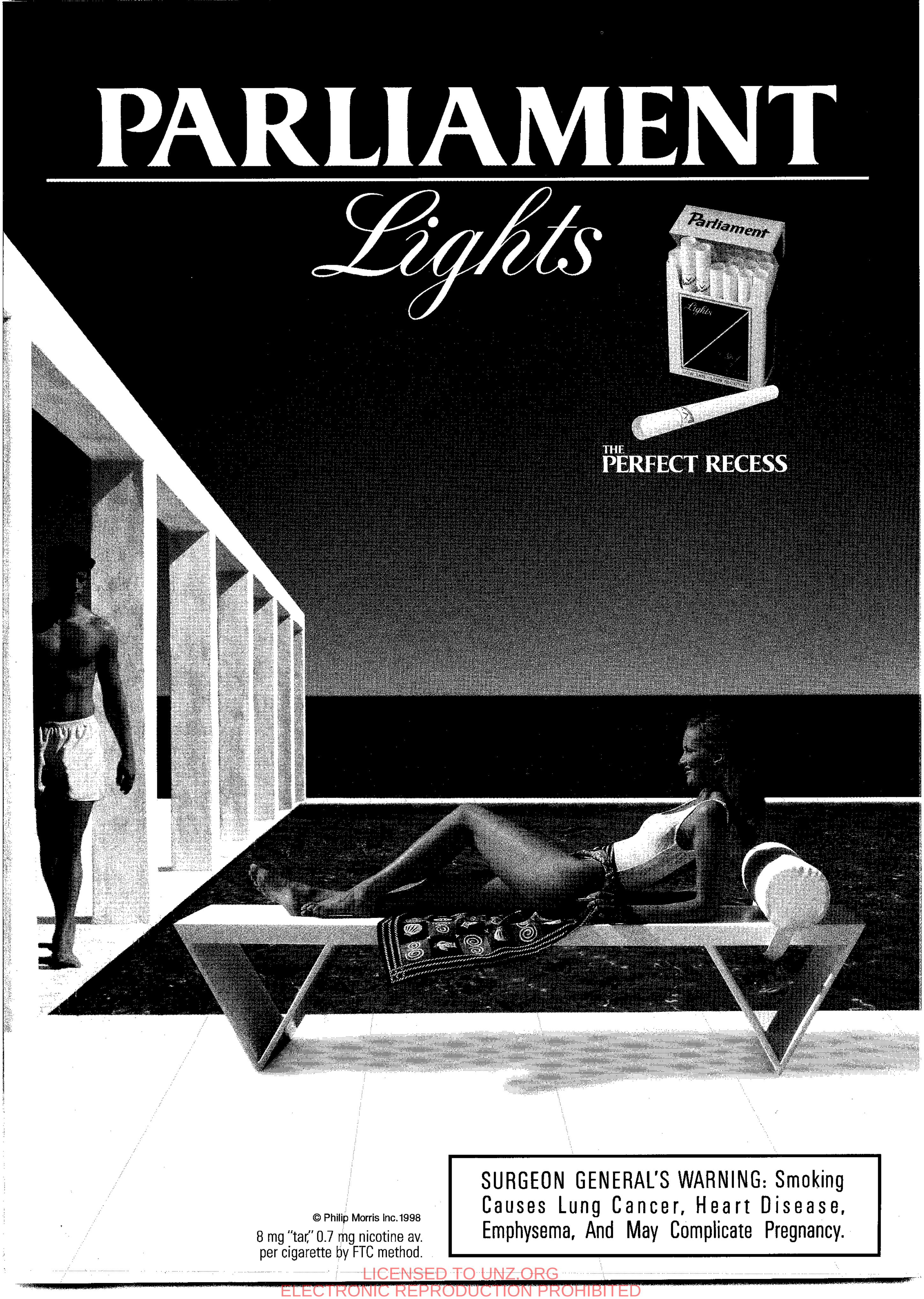
1 Ambulance attendant
6 Conrad's "Lord"
9 Sheriffs wear them
15 —— Solo of "Star Wars"
18 Where Crockett fell
19 Palindromic sheep
20 Baltimore bird
21 Berne's river
22
24
26 Faucet
27 Brown of Big Band renown
28 Let up
29 Paradises
30 Pulpit talk: abbr.
31 Ampersand
33 Approvals, for short
35 Chesapeake, e.g.
36
40 Fire starter
43 "Some Kind of ——," Dick Van Dyke film
44 Unlock, to Byron
45 Release the gelatin
47 Postman's load
50
52
53 River of the chateaux
54 Club for G.I.'s
55 Antipole of WSW
56 Ferber and Millay
57 Mended holes
58 —— Moines
59 Gallery showing
60 Three: prefix
61 Soundness of mind
63 Please the cook
64
67 Floating zoo
70 Aide
71 Go, in Glasgow
72 Third Mrs. Sinatra
73 After sigma
74 World's biggest desert
77 Author Philip, and family
79 Martini ingredient
80 Constituent of bronze
81 Expect
82
83
86 Saucy
87 —— franca (hybrid language)
88 Citrus-drink ending
89 Remove, on proofs
90 Fatty organic compounds
92
95 Before, in odes
97 Geisha's sash
98 Wages
99 Comic-strip shriek
100 Fit of displeasure
102 The sounds of music
106 Corn unit
107 Neither sml. nor lge.
110
113
116 Supreme Norse deity
117 Speechifier
118 Kind of shooter
119
120 Knockout count
121 Certain nobles
122 Dream phase: abbr.
123 Lone Star State

DOWN

1 Sailing-vessel pole
2 Nicholas Kazan's father
3 Somewhat wet
4 Little devil
5 Gathers, as for a hobby
6 "West Side Story" gang
7 —— Jima
8 Former boys
9 Warplane drop
10 Phoner's code
11 What gossips dish
12 Quayle's successor
13 Culbertson of bridge
14 View from the beach
15
16 Bull ring
17 Full of the latest reports
21 Do sums
23 Architect Saarinen
25 Tree residence
28 Trifling tumult
30 Give the cold shoulder
31 Orchard fruit
32 Yuletide
33 Part of S.R.O.
34 Fool around
36 Mal-de-mer symptom
37 Least on the outside
38 Increase, as debts
39
40 Bottleneck
41 Makes an attack on
42 Atlanta college
46 —— compos mentis
48 Wrath
49 Was the front-runner
50 Without a stitch
51 State of southern India
53 Andy Kaufman's "Taxi" role
56 "—— tu," Verdi aria
57 Cutting into cubes
59 On the ball
60 Crowds
62 Candidate
65 Verbal noun ending in -ing
66 Car fill-up
67 Notorious Hun
68 Drizzled
69 —— fu
70 Neighbor of the Dominican Republic
74
75 Reverential feeling
76
78 Rival of S.M.U.
79 Dizzy
82 503, Roman-style
83 Comic Carvey
84 Follower
85 Scallion's kin
87 High tennis shot
91 Bard
93 Raises, as the ante
94 Not fake
95 Disney World's future land
96 —— Janeiro
101 Keats's Grecian item
102 Royal Russian, once
103 Director Preminger
104 Modern gaslight
105 Miscalculates
106 Dutch cheese
107 Tailless cat
108 Sicilian volcano
109 Rulers of old Tunis
111 Biblical sufferer
112 Pitcher's stat.
113 All Fools' Day mo.
114 One of the Tweedles
115 Pizza



Solutions to last week's puzzles appear on page 296.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8 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method.

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